

House & Garden

House of Lords

TIFFANY & Co.

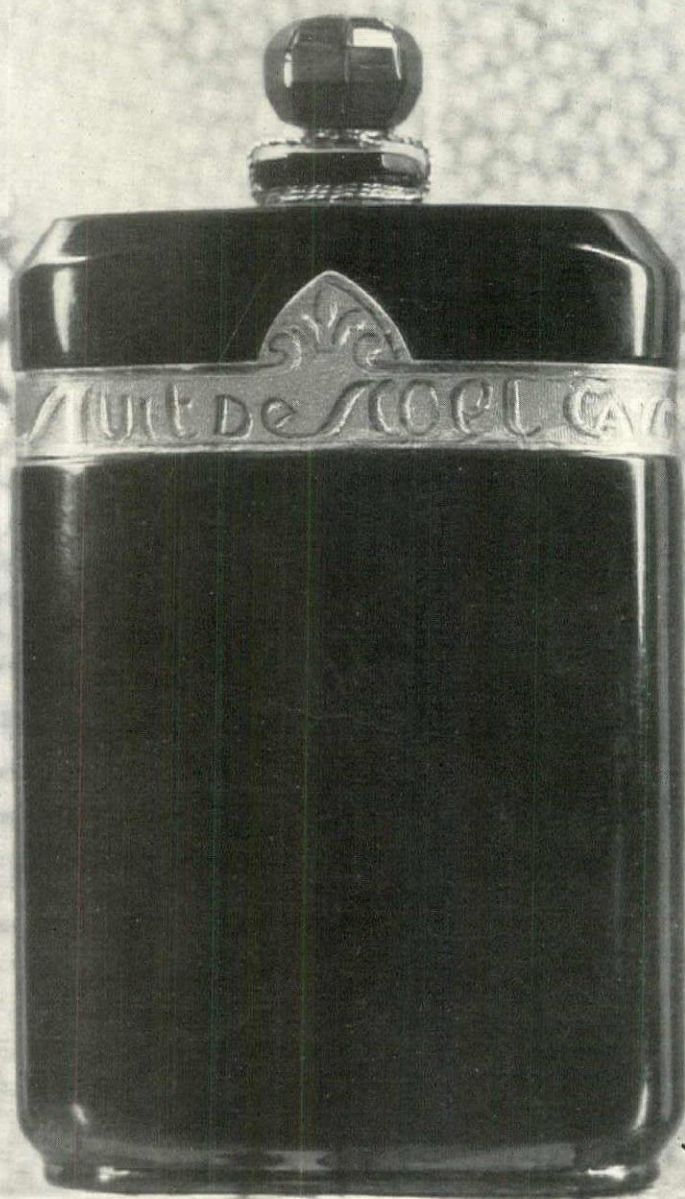
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Nuit de Stoele

CARON
PARIS

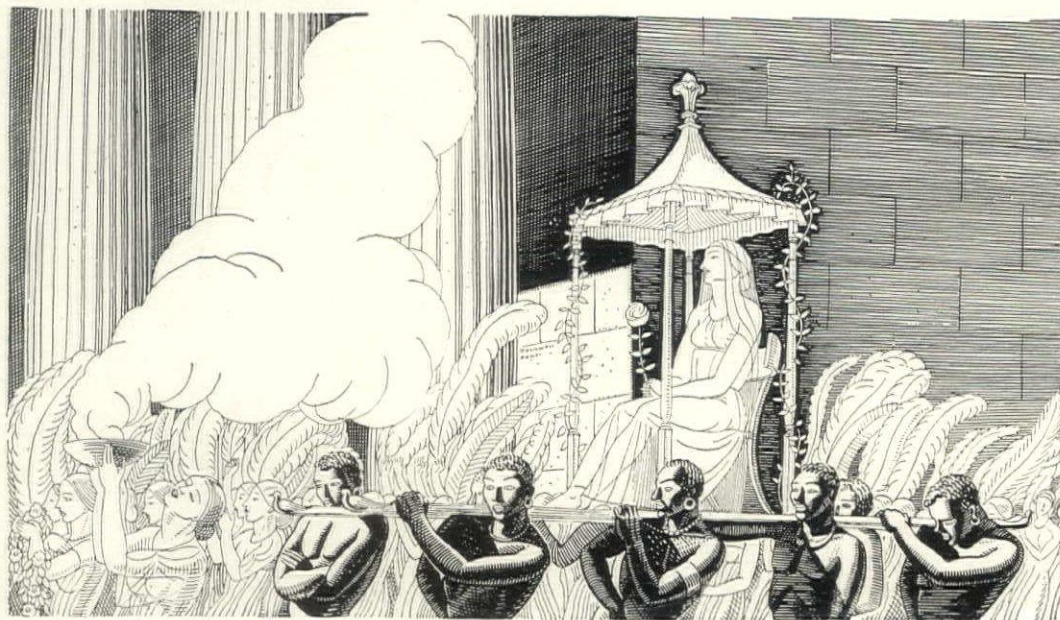
CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN

April, 1928

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Vol. No. 53, No. 3



CYNOSURE

FROM that memorable and palpitant moment when it takes its place upon its appointed finger, the engagement ring becomes the most important element in feminine attire. Pure, brilliant and lustrous, it symbolizes for its wearer all the bright beauty of her new estate. She bears it with a proud and tranquil splendor. Her eyes are never distant from it long.

Yet other eyes are drawn to the engagement ring with an interest scarcely less absorbing. Families and relatives will scrutinize it. It must pass muster with a host of friends. Strangers will note and estimate its merit. No matter where she goes, or what she wears, this lovely stone will be the cynosure.

Under the circumstances, it is hardly

possible to devote too much attention to the selection of this significant jewel. The size and color of the stone, its purity and brilliance, its shape and the manner of its mounting—all these are considerations of the first importance. And they are considerations to which only the most expert counsel can be admitted.

It has been the privilege of Marcus & Company to afford this counsel to so distinguished a clientele that this establishment has come to be the guardian of many a thrilling secret . . . long months before the world at large could know.

Engagement rings from \$20,000 to \$150. Diamonds of exceptional merit in distinctive shapes and sizes . . . marquise, emerald-cut, round and baguette.

MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, Jr.

CHAPIN MARCUS

At the corner of Fifth Avenue and 45th Street, New York; and Palm Beach

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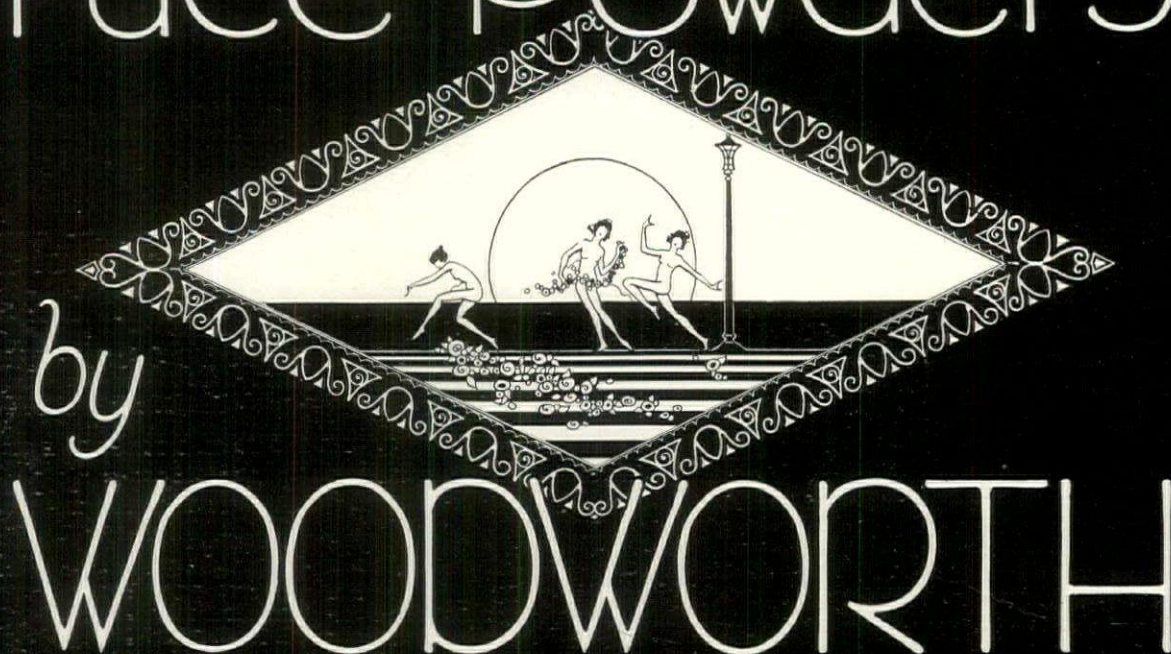
FIFTH AVE. **B. ALTMAN & CO.** NEW YORK



Interiors by Altman are the creative results of a large, skilfully trained staff working with complete resources at their command—a condition that assures interiors in perfect good taste, and the execution of all work, including paneling, decorative painting and draperies, with a thoroughly practical technique

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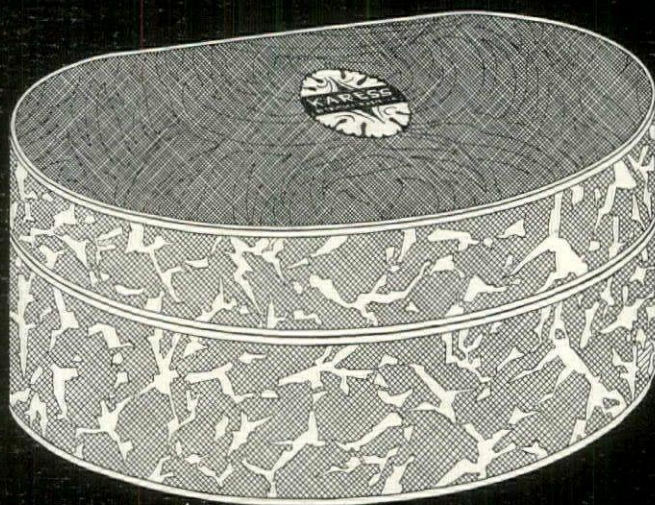
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Designs that are exclusive with us for this country. Copied and adapted from lovely old documents. Exquisite colors, crisp glazed texture, 31 inches wide.



A— Handsome, naturalistic crysanthemum pattern in mellowed hues on grounds of neutral tone.



B— Graceful, old-fashioned flowers massed on plain ground. Charming for curtains or slip-covers.

C— Nimble little Chinese leap about 'mid bridges, flowers and pheasants on this entertaining design.

D— a pattern with subtly Oriental motifs; strange flowers and leaves trailing through a ground of rich color.

MACY'S

34th Street and Broadway
 New York City

Isabey's Floral Odeurs ~the new parfum Vogue

The very latest trend in parfums among chic Parisiennes and smart Américaines is towards Isabey's Floral odeurs ~Gardenia, Lys (Lily), Violette and Jâsmin. ~ And this new parfum vogue is due not only to the inimitable loveliness of these Isabey odeurs but also to the fact that in Floral odeurs Isabey offers such an exquisitely varied selection ~ ~ ~ ~

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for the
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FRANCE**



A fine antique sideboard from XVIII century England, \$500

An old pair of crystal candelabra, \$275

An XVIII century Sheffield urn, \$375

DEPARTMENT OF

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Seventh and



Eighth Floors

Lord & Taylor

FIFTH AVENUE NEW YORK

HATHAWAY'S
51 WEST 45TH STREET

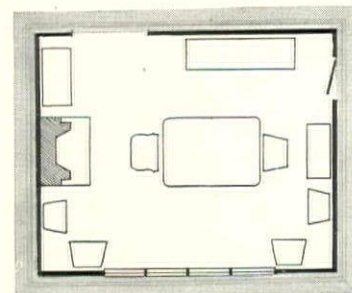


An XVIII Century

Dining Room

AFTER

Hepplewhite



WALLS: Paneled wainscoting. An XVIIIth Century landscape paper in tones of soft blue green on a cream colored ground.
WOODWORK: Wainscoting and woodwork are painted a soft, creamy white.
CURTAINS: Burgundy moire, French headed. Glass curtains of gold gauze.
LIGHTING FIXTURES: Crystal chandeliers. Gold and crystal side lights.
FLOOR: A plain colored chenille rug in dark amethyst.
CHAIRS: Seats in antique gold damask.

In the XVIII Century Manner of Hepplewhite

THERE is satisfaction in knowing that one's Lares and Penates come from a house noted for distinguished furniture. There is a feeling of confidence — of real pride in ownership. And Hathaway's, like many other stores of quality, is far nearer the reach of modest purses than is generally supposed.

HATHAWAY'S
51 WEST 45TH STREET
NEW YORK

IN the heyday of English cabinet making there came from George Hepplewhite's joiner's shop in Redcross Street the ancestor of this charming dining room. None of the charm of its original design has been lost in this fine reproduction by Hathaway. Gracefully it combines the severity of straight lines with flowing serpentine fronts. The colorful inlays of satinwood with mellow mahogany. Shield back chairs with honeysuckle splats. Simple brass mountings.

This XVIIIth Century group will lend the charm of its ten pieces to your dining room for \$1080. Or individual pieces may be had as you need them.

It is a pleasure to offer the service of our skilled decorators without obligation to help you with interiors in keeping with this group, or with any other problems you may have.

Dining room groups from \$375 to \$2100

Bed room groups from \$245 to \$2000

Living room groups from \$260 to \$1200

—America, for the first time in her history, is producing a truly authentic American furniture . . . the fascinating design of Dynamique Creations grows out of the tremendous influx of new ideas and new values which so importantly influence our present day mode of living . . . design which comes not from a desire to be bizarre or "different", but which seeks instead to reflect in furniture the ideas, the desires, the vivid personalities of a new American people—the people for whom it is made.

—just as the fine pieces of Sheraton and Hepplewhite are exquisite examples of the art of another day, so, unquestionably, are the creations of Dynamique craftsmen fine new examples of Modern Art . . .



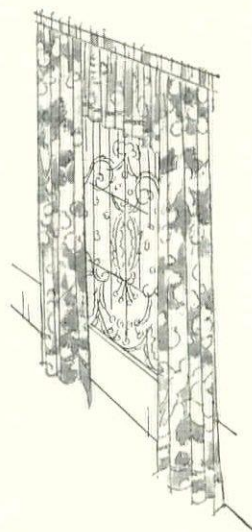
© JOHNSON HANDLEY JOHNSON COMPANY, GRAND RAPIDS, MICH.

In these exquisite pieces is shown the severe practicality, the natural beauty, the artistic design of a distinguished modern American furniture. Dynamique is shown in a leading store in the larger cities throughout the country.

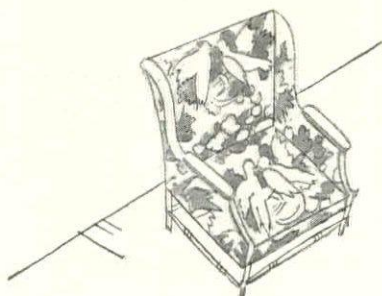
JOHNSON-HANDLEY-JOHNSON COMPANY
Grand Rapids, Michigan.

DYNAMIQUE CREATIONS

New Cretonnes for Spring, 1928



If the decoration of some room puzzles you, let our interior decorating staff help you. Estimates submitted for residences, club-rooms, apartments, hotels, showrooms, etc.



EVEN before the first flower peeps timidly out of its coverlid of snow, the modern woman is having her home put in tune with Spring. And Cretonnes have a fresh colorfulness which helps work the transformation. Slip covers, draperies, cushions — the list of uses for Cretonnes is almost endless.

Liberty Cretonnes are justly famous for their lovely colors and distinctive designs. A wide range of patterns that are perfectly at home in American interiors. *French Cretonnes* display striking color contrasts in modern effects.

American Cretonnes are just as fresh and lovely as the French and English. There are Chintz-like patterns and a number of geometric and floral designs.

McCutcheon's

FIFTH AVENUE AT
DEPT. NO. 44



FORTY-NINTH ST.
NEW YORK

Nahon



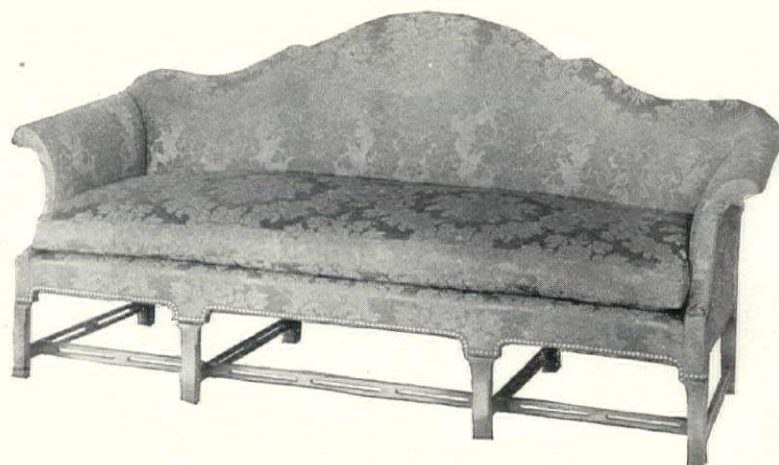
NAHON FURNITURE is sold only through the trade. It may be seen to best advantage in our extensive showrooms, which are always open to the public.

NAHON FURNITURE, while adhering strictly to the best precedents of period work to be found abroad, is built to withstand the vagaries of our American climate. We make in our own shop, and sell through the finer decorative trade, over one thousand designs of the Early English, Spanish and Italian schools. ☼ ☼ We shall be pleased to send you upon request a copy of our illustrated booklet.

GLENDALE SOFA

This sofa is made in mahogany, all hair stuffing with down cushion seat. Chippendale in style, it is the type of sofa now much in vogue for the Colonial or English room. It may be purchased through your decorator or furniture dealer.

Price, in cover complete
\$225 f. o. b. New York



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Manufacturers to the Decorative Trade

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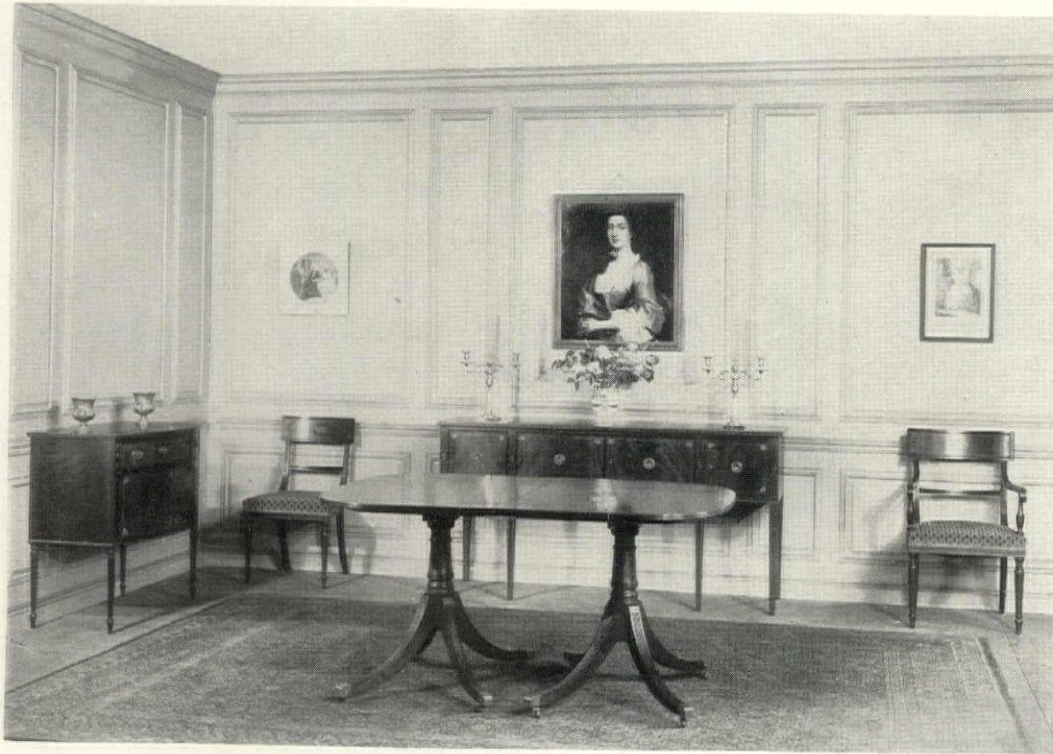


*820 Tower Court
Chicago*

MANUFACTURERS of FURNITURE & IMPORTERS of ANTIQUES

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



AN INTERIOR IN THE SHOWROOMS

SHERATON MAHOGANY FURNITURE,
BY KENSINGTON.

*

THE introduction of mahogany into general use as a cabinet wood was a very considerable influence in the extraordinary advance in the art of cabinet-making which took place in England in the last half of the 18th Century. The close grain, beautiful figure and color of the wood were an inspiration to the designer, and invited and certainly rewarded the highest skill of the cabinet-maker, carver and finisher.

The remarkable strength and stability of this finest of all cabinet-woods enabled a lightening

and shaping of the structural parts so that the furniture of Hepplewhite, Sheraton and their contemporaries attained a delicacy and grace hitherto unknown and still unsurpassed.

The examples illustrated are in every detail characteristic of Sheraton's delightful style. They are made by hand throughout of beautifully figured mahogany and are finished in the rich warm tones of old wood to withstand both heat and dampness, retaining all of the old-world charm of originals while for practical considerations decidedly preferable to antiques.

*

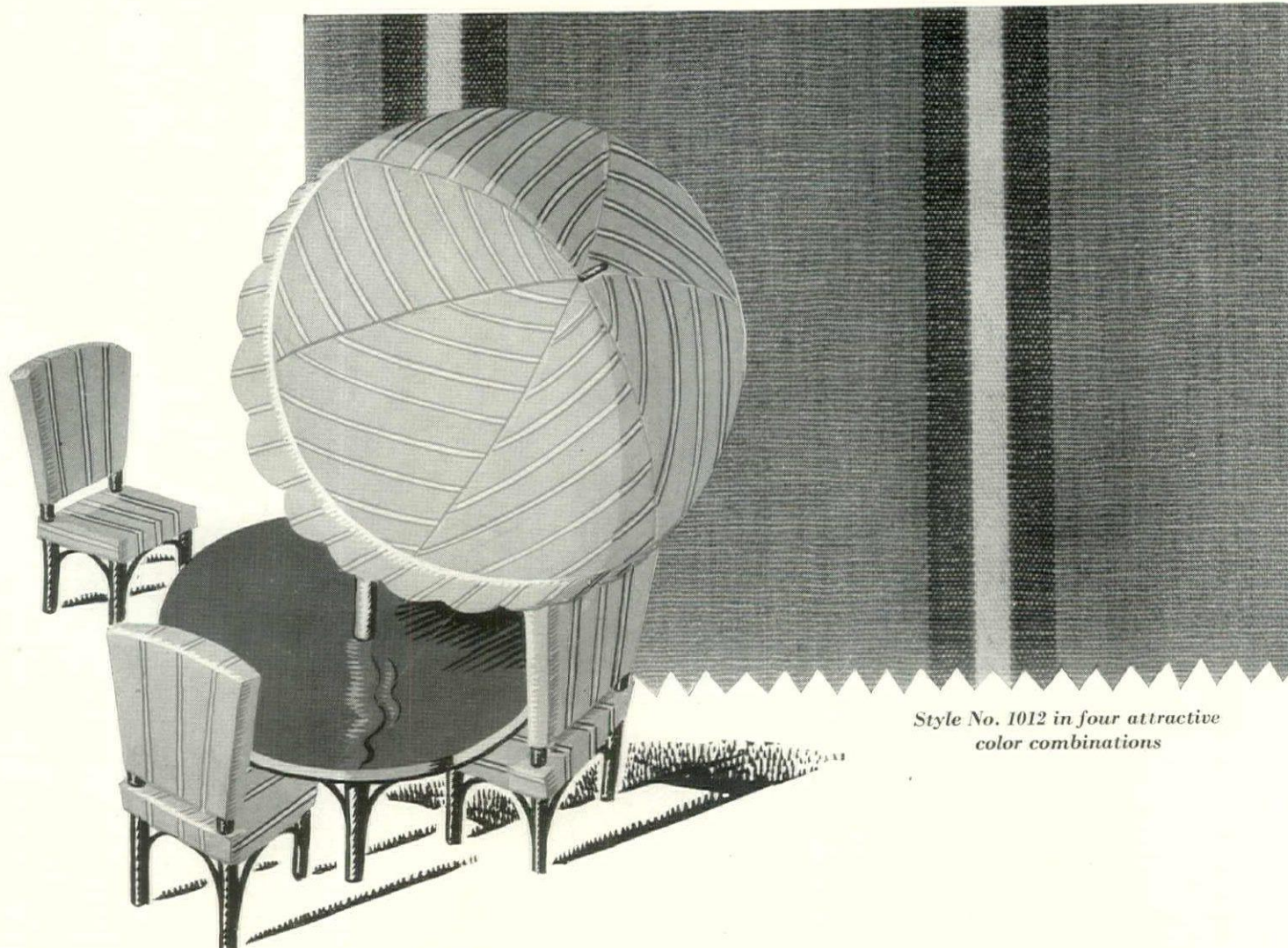
Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer


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DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS • 41 WEST 45th STREET • SIXTH FLOOR



*Style No. 1012 in four attractive
color combinations*

Sunproof. . Rainproof. . Mildewproof *a real porch fabric*

DON'T worry about the sun—it cannot fade a fabric finished this new way. Never mind the rain—these Lancaster Fabrics are waterproof. Don't fear the muggy weather—not even mildew will affect this new finish.

This remarkable finish, now applied to Lancaster Stayso Slip Cover Cloths and Dobby Denims, gives these standard fabrics a score of new uses. It makes them ideal for porch and terrace furniture, for awnings and beach umbrellas, for bathing capes

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Ask at your favorite store to see this new line. See for yourself how attractive it would be in your own home.

If your merchant does not carry Lancaster Stayso Slip Cover Cloth and Dobby Denim, write us and we'll send you samples and tell you where you may be served. Please let us know the dominant color you would prefer.

Amory, Browne & Co.

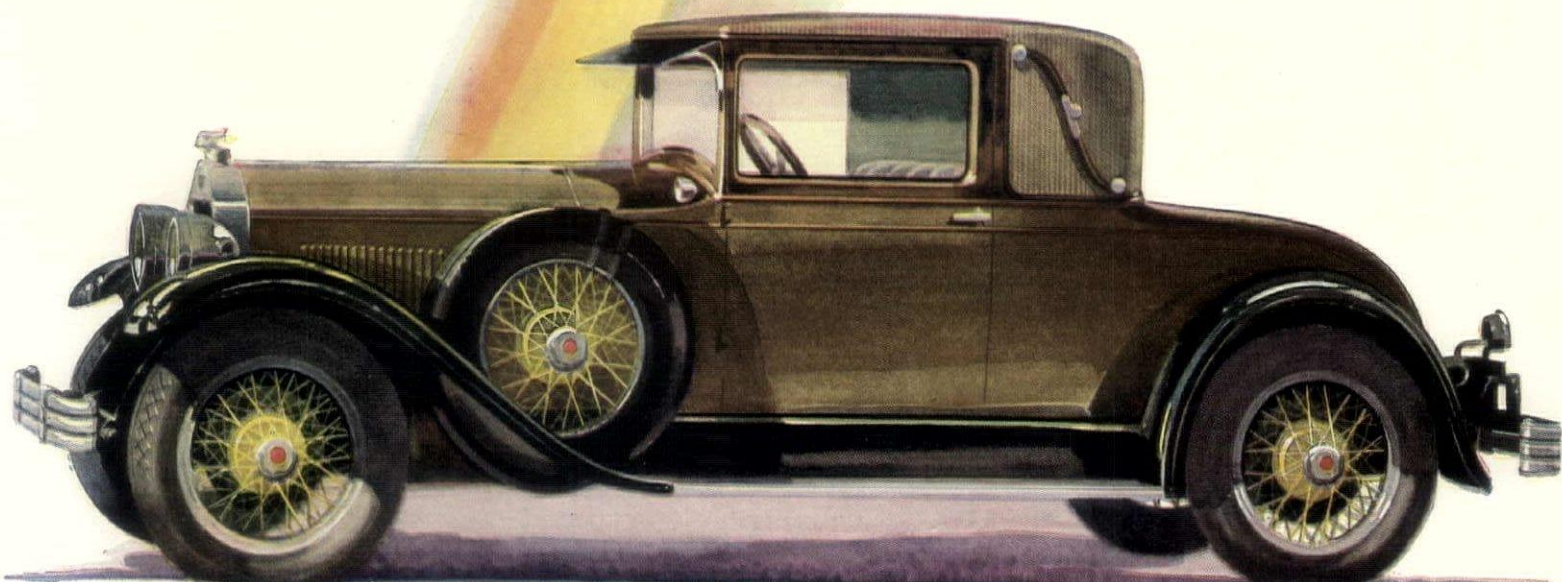
Dept. D-2, Box 1206, Boston, Mass.

LANCASTER FABRICS

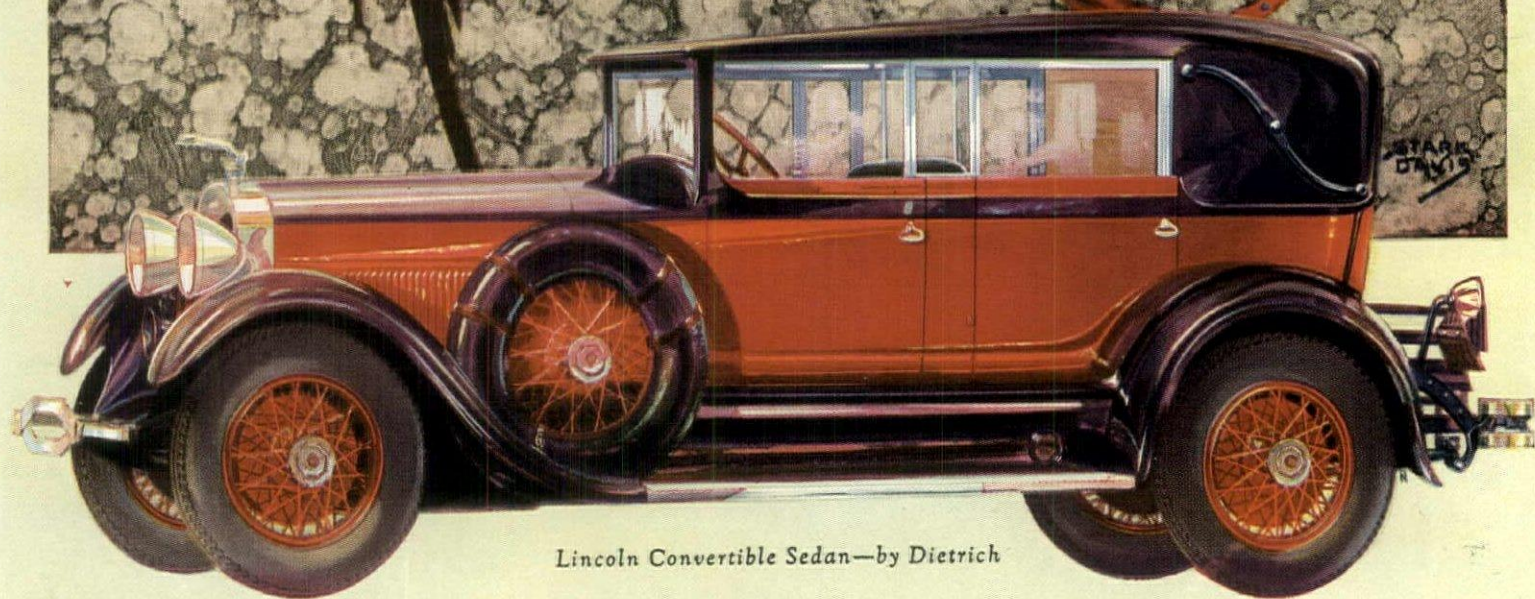
WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

THE fact that Buick is priced lower than any other fine car may not mean nearly so much as the fact that Buick style, performance and comfort spell everything that's desirable in an automobile. But whether you choose Buick for its luxury—or for its greater value—one thing is certain: *You could not possibly make a wiser or sounder motor car investment.*

BUICK



LINCOLN



Lincoln Convertible Sedan—by Dietrich

Modern custom body designing has achieved a striking triumph in the originality of this double-purpose car. Its long, low lines are extremely modish as well as beautiful. No closed car could provide more freedom of vision for both driver and passengers, yet the enclosed rear quarter adds a touch of desirable exclusiveness. The top folds back compactly, changing

the sedan into an open phaeton. When used as an open car the windows serve as side windshields, while the glass partition between the two compartments becomes a tonneau windshield. The balanced excellence of Lincoln performance—effortless power and speed, silent smoothness and ease of control—is especially appreciated in a car of this type.

L I N C O L N M O T O R C O M P A N Y

Division of Ford Motor Company

Choose your
piano as the
Artists do

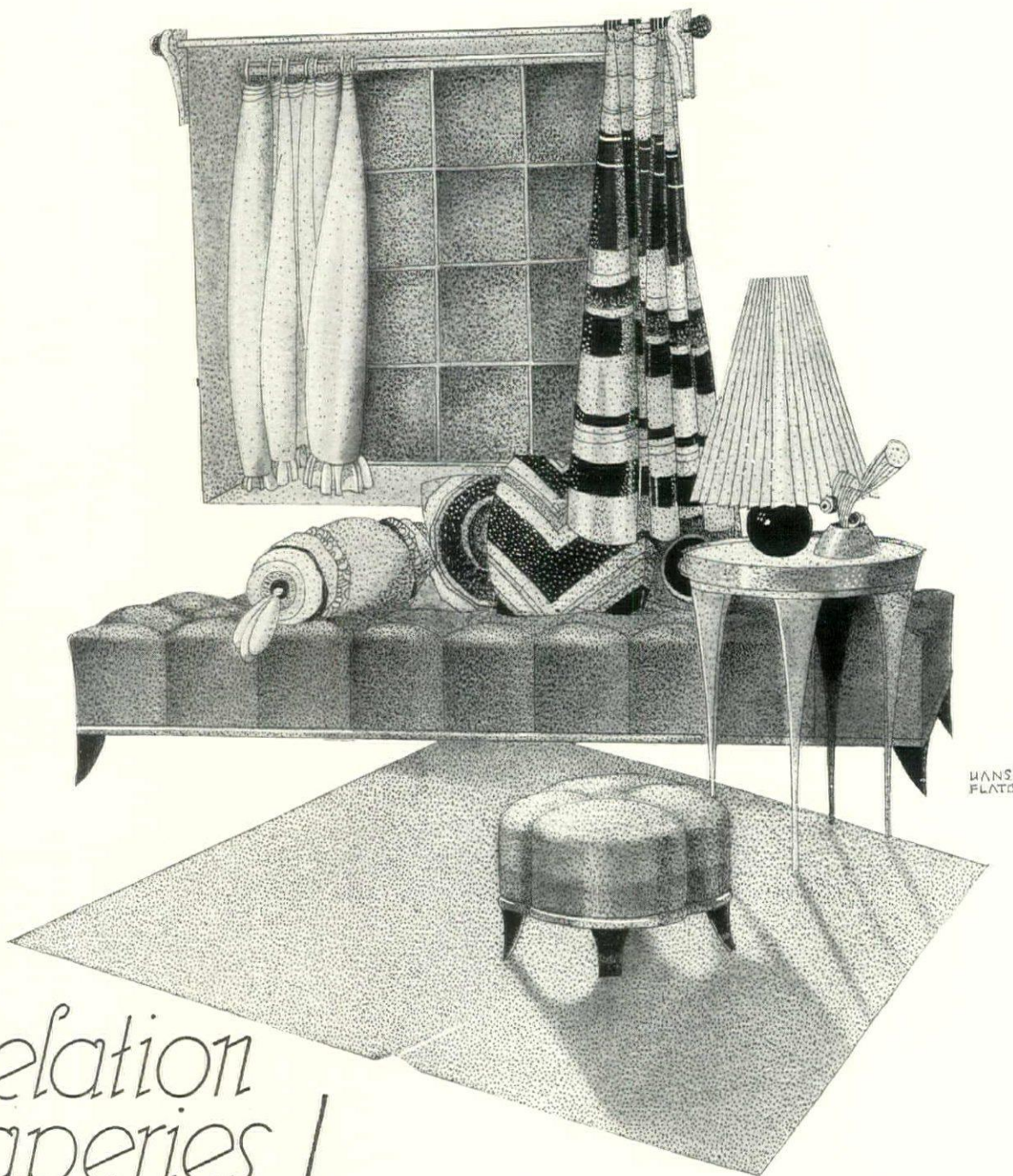


NAEGELE PLAYS ONLY THE BALDWIN

Throughout his amazing range of musical expression, from the primitive vigor of his dynamic scales to the softly purling gentleness of his poetic phrasing, the Baldwin responds as does no other piano. "The artist finds magic at his finger-tips," says Naegle—and it is equally true of the Baldwin in the home, where marvelously responsive action, superb tone and beauty of design create rare pride of ownership. Grands at \$1450 and up, in mahogany. Request a demonstration—today—from the nearest Baldwin dealer.

THE BALDWIN PIANO COMPANY
CINCINNATI

Baldwin
P I A N O



A revelation in draperies / for the home!

These draperies offer more in beauty and value, than any other draperies in the world. ✧ ✧

In their variety of weave, color and design, and in their exquisite period motifs, you can choose complete harmony for every decorative need in the home. ✧ In their yarn and texture is a sturdiness that endures. In the soul of the fabric is a natural draping quality that makes for graceful, softly molded folds. ✧ ✧

Their unique processes of construction and finish, cause them to shed dust and dirt and remain clean and fresh even when city soot is at its worst. ✧ Yet they are "wash fabrics de luxe". They can be laundered again and again, without yielding a whit of their original lustre and life. ✧ Compared with fabrics that cannot promise half their long life and advantages—their price is a revelation and their lasting service a welcome economy. ✧ ✧ ✧ ✧ ✧ ✧

LESHER ANGORA MOHAIR DRAPERIES are woven of selected angora mohair yarn, by the Goodall Worsted Company of Sanford, Maine. They are the standard of excellence—in fine homes, clubs, de luxe hotels and great institutions. For years they have been the choice of decorators whose judgment is unquestioned. ✧ ✧ ✧ ✧ ✧ ✧

An interesting little brochure written by a well-known authority will be sent you free on request. It describes LESHER MOHAIRS in full detail and brings you a world of helpful information concerning the Home Beautiful. Be sure to write for it. ✧ ✧ ✧ ✧ ✧ ✧

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Leshier, Whitman & Company, Inc.
EIGHT EIGHTY-ONE BROADWAY, NEW YORK CITY

Hampton Shops

*T*HERE is a permanent beauty in walls of finely proportioned paneling of oak or walnut that gives a room an air of splendid dignity. And such a wall-treatment provides a perfect milieu for furniture that is either veritably antique or skilfully reproduced. For there is indeed something indisputably appealing in the work of fine joiners and cabinetmakers; there is richness and depth in the soft tones of well-finished wood . . . Frequently do the Hampton Shops decorators make use of paneled backgrounds in the interiors they create for their clients, using either authentic and historic rooms of the Old World for their models, or else devel-

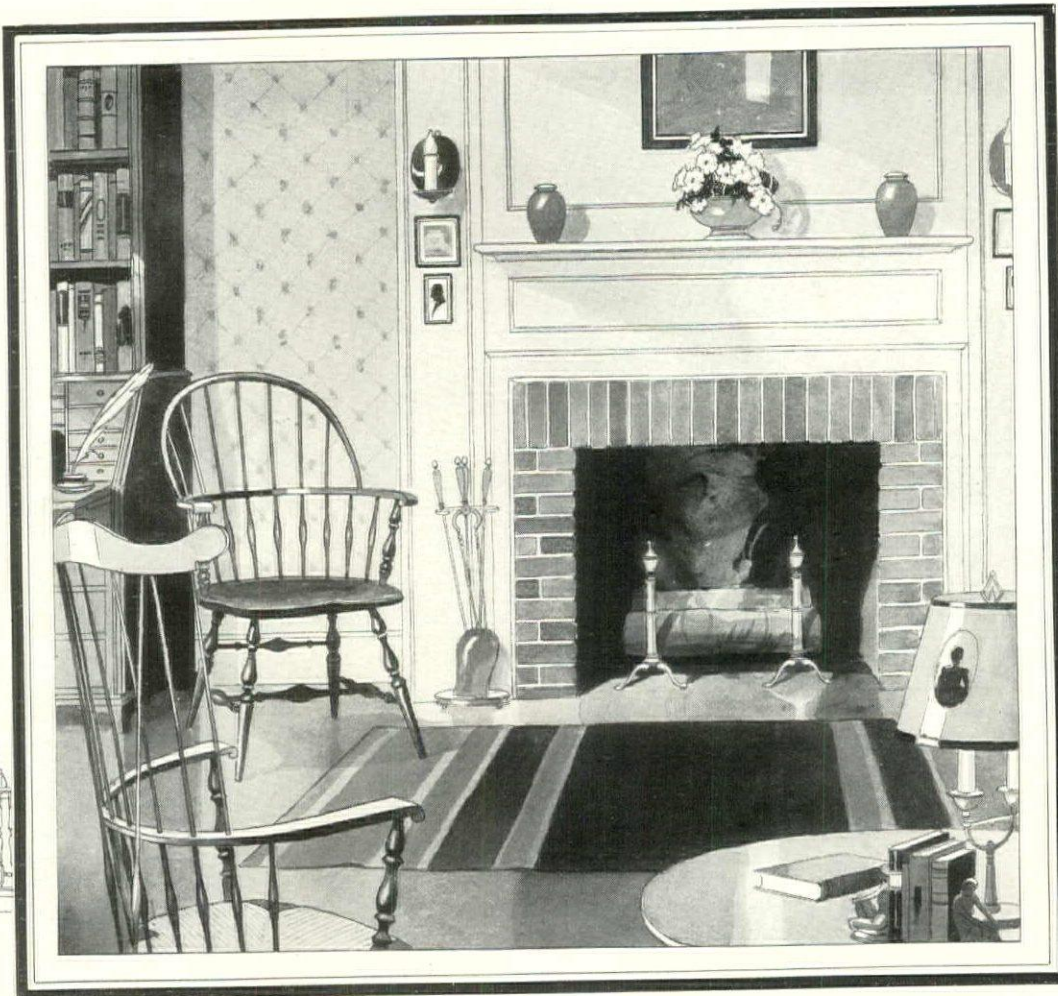
oping new and fresh designs from their own inspiration. Within such rooms furniture takes on a new and truer elegance, fabrics gain an added value, harmonies of color assume new subtleties. A visit to the Hampton Shops will show you how truly this is so, for here are many completely developed interiors, full of suggestion for the designing or arrangement of the more important type of modern home.



WINDSOR
Arm Chair
2005-5



GOV. BRADFORD
Arm Chair (Flagg Seat)
2083-5



Friendly Chairs

TWENTIETH CENTURY comfort and Seventeenth Century charm are united in Nichols & Stone Windsor Chairs. The gracious lines and capacious comfort of old Colonial originals have been preserved and re-created *in volume* by the largest and oldest makers of Windsor Chairs. Thus the beauty and dignity of Early American craftsmanship are made available at very moderate prices. And with true Colonial tact and courtesy—N & S Windsors harmonize perfectly in *any* room and for *any* use.

The better furniture and department stores feature N & S Windsor Chairs. The name and address of a nearby dealer will be sent you gladly on request.

NICHOLS & STONE CO.

THE HOME OF

WINDSOR CHAIRS

Gardner



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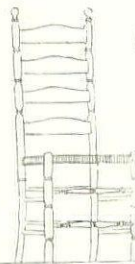
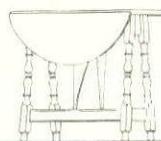


AMSTERDAM
Side Chair
(Flagg Seat)
2032-1

HITCHCOCK
Side Chair (Flagg Seat)
2016-1



Butterfly Table
518-0



JOHN HANGCOCK
Ladder Back
(Flagg Seat)
2022-1

WINDSOR
Cricket
2011-W

Free Booklet

"COLONIAL Charm In The Windsor Chair" is a captivating little booklet on Windsor Chairs and their appropriate uses. Write for free copy to Department W.





© 1928, Kittinger Company

Beautiful Living Room Furniture to Gladden the Glowing Hearth

Quietude and contentment... the ruddy glow of a beechwood fire... a book of romance... a restful atmosphere engendered by beautiful, useful furniture. This fireside group by Kittinger includes a comfortable 18th Century English armchair of pleasing lines... a small but sturdy Elizabethan stand in solid Walnut... an occasional table of Charles II design... a 17th Century Walnut desk patterned from an English museum piece. Only the finest of solid woods... principally

Honduras Mahogany and American Walnut... are worthy of such design and workmanship... no substitute woods even in hidden or minor parts enter into Kittinger Furniture... furniture of heirloom quality to be cherished for generations.

A single piece of Kittinger furniture can add new interest and beauty to your living room... a carefully selected group will give it new dignity. And the cost, because of Kittinger production methods, is far less than is usually expected.



Let us send you the booklet, "Living Room Furniture by Kittinger," and other literature showing Kittinger furniture for the Dining room, Bedroom, Club or Executive Office. Kittinger Company, 1863 Elmwood Avenue, Buffalo, N. Y.



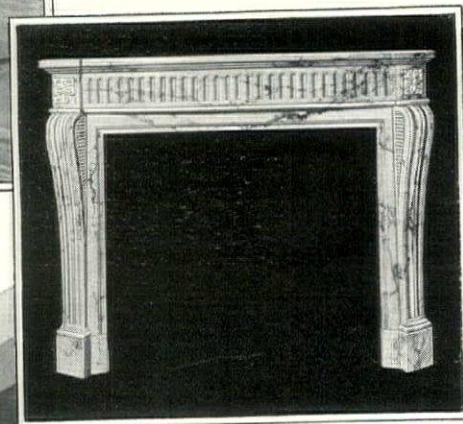
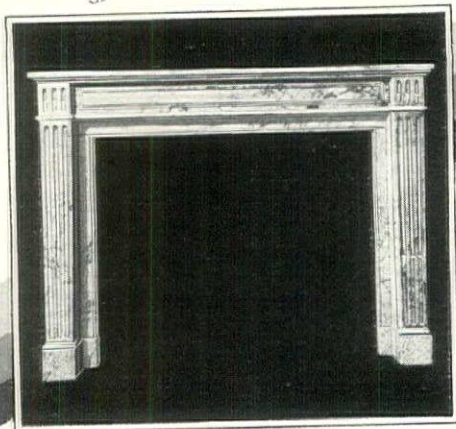
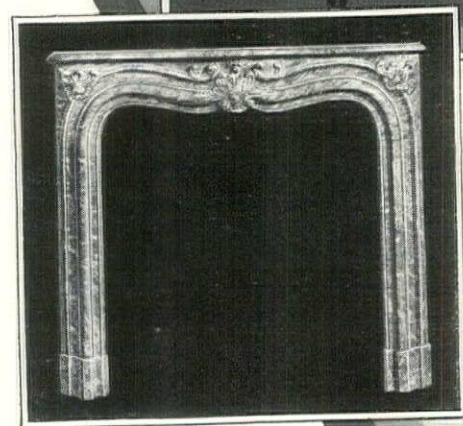
For over sixty years makers of fine furniture in solid woods only... principally Walnut, Mahogany and Oak.

KITTINGER

Distinctive Furniture

The SMALL

Louis XVI Marble Mantel in the Living Room of Mr. Adolph Zukor's apartment at the Savoy Plaza Hotel, New York. (Herts Bros., New York, decorators). The Cove Frame, Andirons and Magicoal Grate—all to match the Mantel—were also furnished by the House of Jackson.



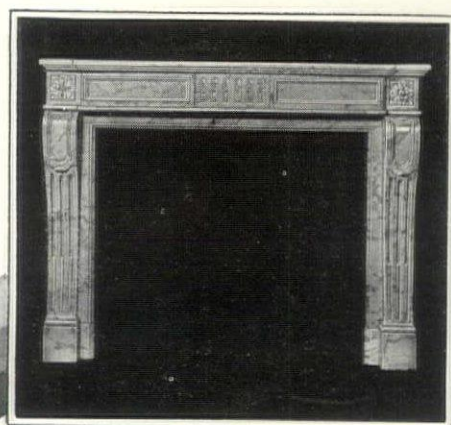
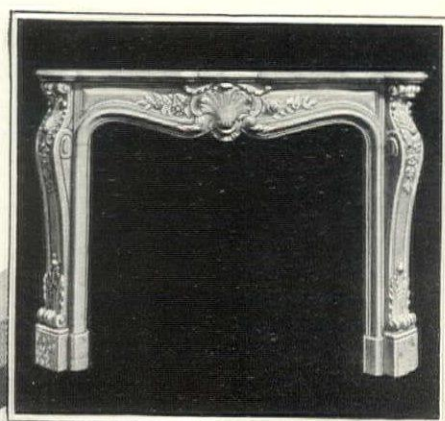
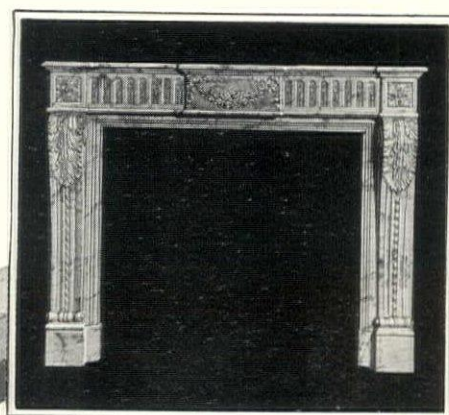
WM. H. JACKSON COMPANY

2 WEST 47TH STREET NEW YORK 318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA

FRENCH MANTEL



*~and its place in
the modern home*

THE small French Mantel again rides the crest of popularity. This revival is directly attributable to two distinct causes, both rooted in present-day trends of architecture and interior decoration. On the one hand, modern low ceilings give rise to the necessity of furnishings capable of imparting an illusionary aspect of *height*. And because the French Mantel *is* low it successfully accomplishes this purpose. The other reason for its return to favor is the current wide use of French Period motifs in designing and decorating interiors. So essentially a part of this is the small French Mantel that it usually becomes the "focal center"—the object around which a room is furnished.

This House offers, in a great variety of beautifully carved Period designs, the small French Mantel. A few of them are illustrated on these pages. All of the designs embraced in our collection may be had in any of the well-known kinds of marble for as low as \$175. They can be seen at either our New York or Chicago shops, but if preferable we will send photographs and an outline of our service. These can be sent to you direct or to your architect or decorator. Address us at New York, Dept. HG.

WM. H. JACKSON COMPANY

2 WEST 47TH STREET NEW YORK 318 N. MICHIGAN AVE. CHICAGO

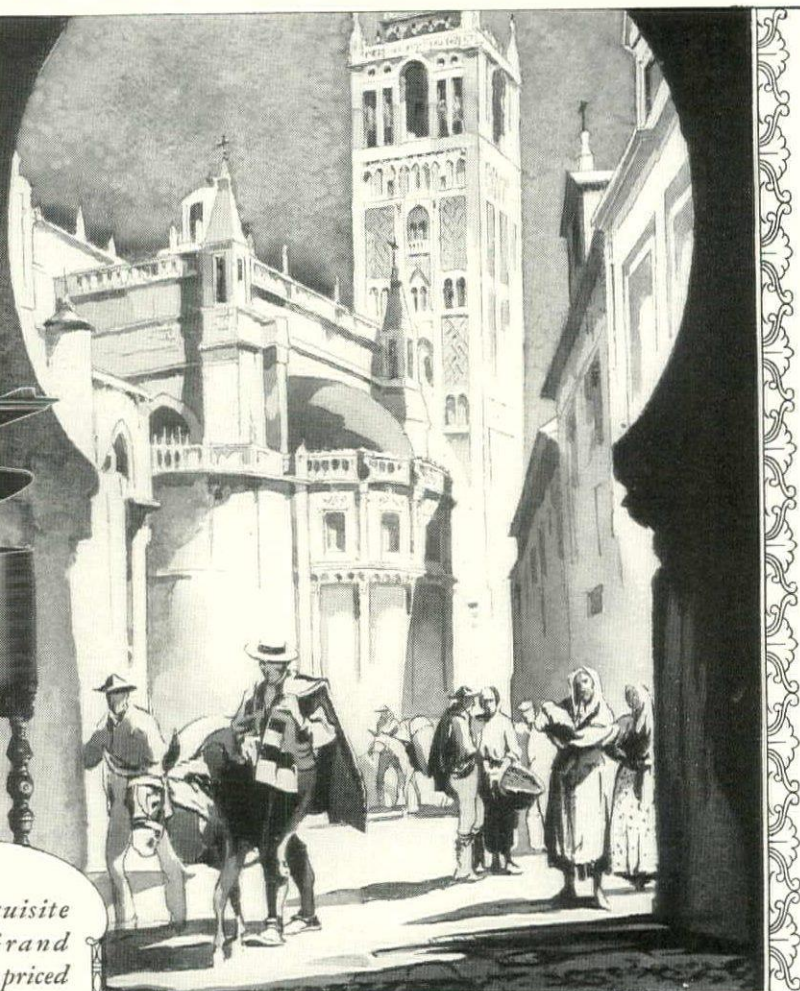
ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA

THERE IS BEAUTY IN PIANOS, TOO



*These exquisite
Everett Grand
Pianos are priced
from \$795 to
\$1350.*



This Art of an Emperor revived for you

NOW you can have BEAUTY, too, in piano design. For Everett has created a new vogue in home decoration through its lovely ART-DESIGN pianos.

Here, today, in these small and exquisite Grand pianos of period design lies your opportunity to set your home apart from all the rest—and Everett alone makes this possible!

Pictured for you above is the Castilian Everett Grand

—expressing in every rich, warm line and tone the art of Spain at the height of its grandeur. And this beautiful adaptation of the art of the court of Emperor Charles V is but one of a series of beautiful pianos that await your inspection at the nearest dealer's.

Everett tone will thrill you with its depth, richness and purity. In addition, Everett has now developed that priceless touch of elegance, of beauty, of smartness that enables you to bring a new distinction to your home.

With seats by Everett to match each piano.

Interior decorators will be sent detail drawings of Everett models upon receipt of requests written on their letterheads.

EVERETT PIANO COMPANY
SOUTH HAVEN, MICHIGAN

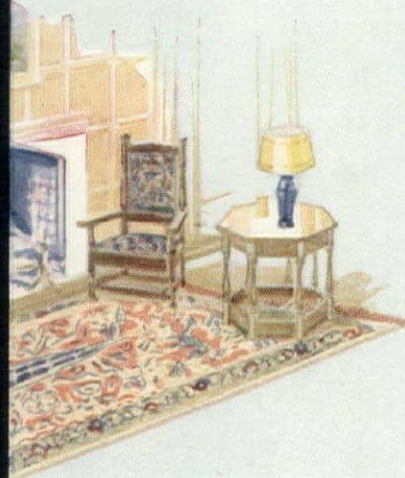
Boston New York Chicago

Everett Grand Pianos

AN EXCLUSIVE CONTRIBUTION TO MODERN HOME BEAUTY

*B*EAUTY

GLORIOUS COLOR



*Servian Rug No. 31
is inspired by one of the
loveliest of old Persian
hunting rugs*

NO MATTER how impressive the furniture, a room with bare floors looks *bare*. Put down a rug and the whole room softens... becomes more livable. Put down a Bigelow-Hartford Servian and a sense of richness spreads to the walls and furnishings.

Servian rugs are soft to the touch, yet hard resisters of wear. Their patterns go through to the back. Moderate in price though they are, quality is their birthright... as it is of *all* rugs and carpets made by the century-old house of Bigelow-Hartford. Woven in many sizes, Servian rugs lend beauty not only to

entire rooms but to smaller areas... in the foyer, before the hearth, at the foot or the head of stairways.

Bigelow-Hartford merchants are glad to show the sumptuous Servian designs; they can also give competent advice on artistic room-planning. If you will write to us we will give you the name of a store close by.

Color and Design, Their Use in Home Decoration is a beautifully illustrated booklet which will interest and help you. It will be sent for 25 cents. Bigelow-Hartford Carpet Company, 385 Madison Avenue, New York.



BIGELOW-HARTFORD
RUGS & CARPETS





WALL PAPER in the modern spirit—of sparkling design and vivid color—is supplanting dull, one-color surfaces. To this gladly-welcomed movement in decoration, the House of Thibaut brings a national service of timely importance:—

Skilled counsel in the use of modern wall paper motifs. Exclusive Continental designs in the modern mode. Nation-wide representation. The latest and finest of papers at gratifyingly low prices made possible by our international connections. A complete assort-

*a unique service
in decoration*



**with the
compliments
of Thibaut**

ment of standard papers as well as Thibaut's "Designs of Today"—in correct styles.

Thibaut's newest papers are stocked and recommended by the distributors listed at the foot of this page and by decorators generally. They appeal to the famous metropolitan decorator no less than to the home owner of taste. If Thibaut papers are not displayed near you please write to us for full information in regard to them. Address: Richard E. Thibaut, Inc., 24 West 40th Street, New York City.

Buffalo Ralph G. Butler
Chicago W. P. Nelson Company
Cincinnati The C. C. Aler Company
Cleveland The Sterling & Welch Co.
Detroit Cadillac Wall Paper Company

Hartford Johnson Paint & Wall Paper Co.
Indianapolis The C. C. Aler Company
Louisville T. B. Duncan & Sons
Minneapolis William A. French & Co.

Philadelphia Kayser and Allman
Pittsburgh John Dewar
Rochester Sibley, Lindsay & Curr Co.
St. Louis Baily-Henderson Wall Paper Co.
San Francisco Armstrong, Carter and Kenyon

What You Really Can Do with Your Living Room



The corner of the room shown in the oval is distinguished by the Gateleg Desk and large Governor Bradford Chair. Here the value of color harmony is evidenced by the combination of the same shades and color tones. The Coffee Table in antique cate au lait and the Gateleg Desk, Governor Bradford Windsor and Footstool in rubbed black enamel, are all banded in antique green with fine lines of old gold.



The tall English Wing Chair shown above is both comfortable and beautiful. It is upholstered in green and gold Damask with mahogany legs and supports. The nest of tables with their glass tops appeal to the hostess who appreciates the practical value of a table top that cannot be injured by liquids. Its top is cafe au lait with base of green. The decorations in the corners are rust, yellow, orange, mulberry and green. Bandings, in rust and gold.

Leavens' Plan of Buying Furniture gives you Delightful Opportunities to Express your own Ideas of Color Harmony

Every woman wants her living room to have an atmosphere of relaxation, restfulness, beauty and individuality. For the living room is the center of the home—a daily meeting place for friends and family. Here the hostess appreciates the value of selecting furniture stained, painted or decorated with the right colors and shades; knows, too, how difficult it often is to find the exact color tone to harmonize with the interiors or her home. Leavens "Finished to your Order" plan appeals to the discriminating woman.

Through Leavens you enjoy the luxury of choosing your own color or finish. Skilled artists follow your instructions—matching with line and color your own ideas. If you



On the left, Leavens shows a delightful grouping of Trestle Table, Cogswell Chair and Bango Clock. The Trestle Table, a faithful reproduction of the Colonial, is stained in old maple. The Cogswell Chair is upholstered in soft green imperial velour—a color particularly popular at this time. The facings of back and seat are in Chinese Red tapestry figured with floral designs in green, gold and mulberry.

have some particular interior decorating problem, some effect desired, the Leavens' artists and decorators will work with you, suggesting, if you desire, the color motif best suited to your needs. Your range of color selection is the rainbow. You hold the spectrum as your palette. Jade Green, Black, Antique Mulberry, Chinese Red, Ivory, Rust or what you will.

Perhaps you would like some particular decorative design. Colors or decorations—simple or ornate—are yours to select. All you do is pick from the Leavens Catalog the piece or pieces you want and tell us how you want them finished—stained, painted or decorated. For those who do their own painting, Leavens' furniture may be secured unfinished.

The new Leavens Catalog describes the plan of ordering furniture unfinished, furniture stained or furniture painted and decorated. It is fully illustrated, showing beautiful Windsor Chairs, Tables, Desks and other small pieces, as well as Breakfast Room and Chamber Furniture. If you would like this Catalog, please write your name and address plainly on the line below and mail to William Leavens & Co., Inc., 32 Canal St. (Dept. G-4), Boston, Mass.

LEAVENS Furniture

Name

Address

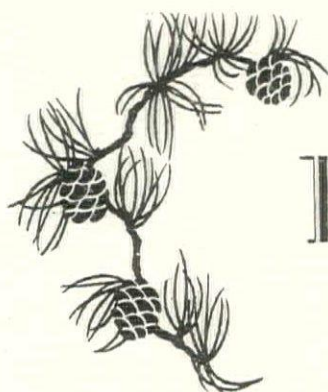
I am charmed by the Pine Tree Silver

Margaret Belmont
(MRS. MORGAN BELMONT)

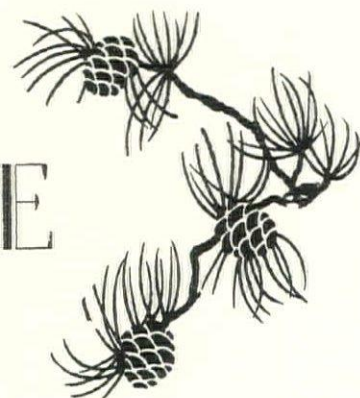
This design is a truly stimulating departure
from conventionalized themes -
A. H. Vanderbilt
(MRS. W. K. VANDERBILT)



INTERNATIONAL SILVERSMITHS
HAVE CREATED A MODERN AMERICAN DESIGN
IN STERLING . . .



The
PINE TREE
PATTERN



This lovely, satin-gleaming tea service typifies the regal beauty of Pine Tree hollow-ware. Each piece is of impressively heavy weight. The delicate charm of the Pine Tree border is enhanced by contrast with the sweeping lines of the platinum-finish plain surfaces. The covered pieces have finials in the form of tiny tapering pine cones . . . Teapot, \$115. Cream pitcher, \$50. Covered sugar bowl, \$60. Waste, \$35. Hot water kettle, \$325. Tray, \$375. Coffee pot (not shown), \$115.

WHAT is this spirit of modern America?

It is restless, intolerant of cramping dictates. It is expressing itself in art, literature, music, in sculpture and architecture; in fabric design and home decoration.

You see on the opposite page a new design in silver. It is not a rearrangement of classic elements, but the bold development of a uniquely appropriate theme that is native of America.

The pine tree. Its roots are deep in this country's life. Like sterling silver, it is unaffected by the seasons and the years. Like sterling, too, it combines usefulness with beauty.

Examine the detail of the exquisite pine cone border on the silver—a foil for the unadorned areas. Note how the flowing outline suggests the upward sweep of the tree.

On the back of each piece of flatware you see the primitive image of the pine tree, exactly as it appeared on the Pine Tree Shilling—the first silver coin minted in America. This figure of the pine was therefore our first mark of sterling silver, and now it brings its original significance to the new pattern which it decorates.

This contrasting of strength and grace—the literal figure from the coin against the suave contour produced by today's craftsmanship—expresses a freedom from narrowing precedents that is, indeed, in the spirit of modern America.



The
PINE TREE
P A T T E R N
in
 INTERNATIONAL
 S T E R L I N G



ADDITIONAL INFORMATION...

6 Pine Tree teaspoons, \$11. Twenty-six piece set that makes an ideal foundation for a complete formal service, \$73.35.

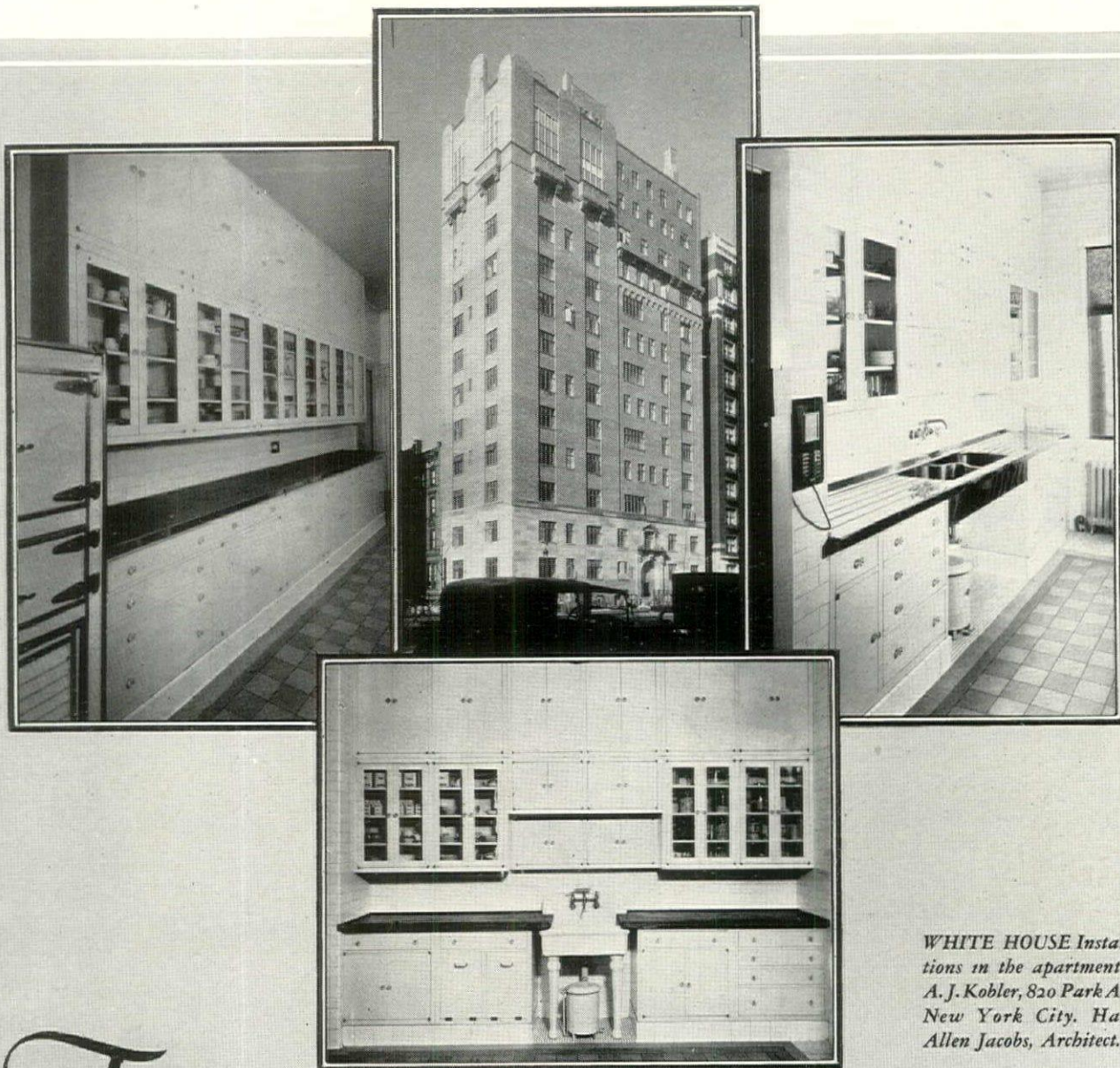
A brochure illustrating the complete Pine Tree service, including hollow-ware, will be sent for 10c. Mail the coupon.



*The Original
 Pine Tree Shilling*

INTERNATIONAL SILVER CO., Meriden, Conn.
 Enclosed is 10c (coin or stamps) to cover cost of mailing the Pine Tree Brochure.

Name..... Address.....
 City..... State.....



WHITE HOUSE Installations in the apartment of A. J. Kobler, 820 Park Ave., New York City. Harry Allen Jacobs, Architect.

The Choice of owners of the FINEST TOWN *and* COUNTRY HOMES

AFTER having compared WHITE HOUSE Units — made entirely of *steel* — with other types of kitchen and pantry equipment, you will see why architects and owners of fine homes are unhesitatingly specifying these beautiful, enduring units for immediate installation.

Though costing a trifle more than old-fashioned wooden installations, they effect a real ultimate saving. Finished with three

coats of baked enamel—white or in Color. Absolutely sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining units. Send in your plans for sketch and estimate.

For further information in regard to special installations as shown above, write for gray catalog.

For information on WHITE HOUSE Standard Units, write for green booklet.

The **WHITE HOUSE** *Line*
TRADE MARK

is made of Steel!

JANES & KIRTLAND, INC. Established 1840 101 Park Avenue Dept. A New York City



in beautiful homes

In beautiful homes, the dining room naturally becomes the center of hospitality and social activity. The clever hostess appreciates instinctively the importance of truly distinguished furniture.

Since 1889 Limbert dining furniture has been built with the fashion correctness and craft perfections that discriminating people demand.

The mark of Van Raalte craftsmen identifies each Limbert crea-

tion. Connoisseurs of fine furnishings and experienced dealers will tell you that this mark is a dependable guide to authentic design, careful craftsmanship, enduring beauty and sound value.

The Limbert Hostess Book is an



attractive little volume on the traditions of gracious dining. It touches helpfully on many of the questions which interest the modern hostess and outlines some of the things to look for in selecting furniture for the well appointed dining room.

Let us send you this interesting book together with the name of a Limbert dealer near you.

CHARLES P. LIMBERT CO.
Holland and Grand Rapids, Mich.

LIMBERT *Furniture*
by VAN RAALTE CRAFTSMEN

Screens of Anaconda Bronze

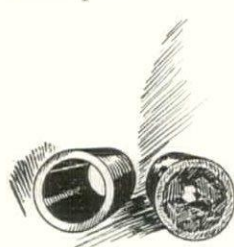
*for Comfort
Durability
Economy..*



WHEN you have equipped your home with screens of Anaconda Bronze Wire, you will quickly realize the many advantages. The whole house will look better with bright new screens that stay trim and taut... and that is not all. Bronze screens will last—not for a year or two, or for ten years—but for twenty-five or thirty... protecting your home, conserving its beauty, and saving money for you every year.

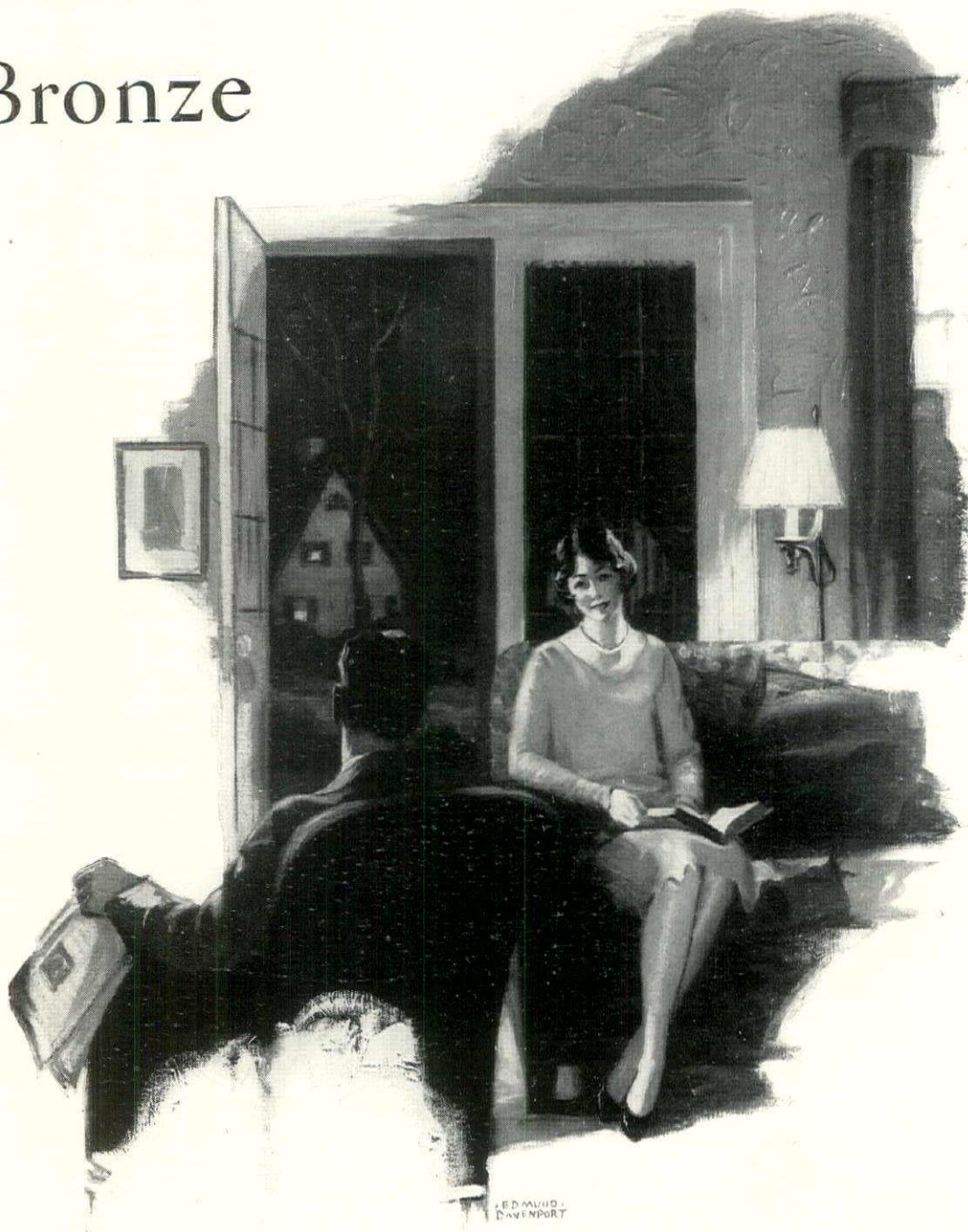
Screens are necessarily woven from fine wire. If iron or steel is used they will rust out all too quickly, sometimes within two years. Paint and other coatings give only temporary protection. To meet the need for a strong, rust-proof screen material, The American Brass Company developed Anaconda Bronze Wire (strengthened copper). And today this material is recommended and used by custom screen makers the country over.

Yet Bronze screens are not expensive. They can be used for windows and doors at a cost of from 25 cents to 75 cents more than iron or steel. For the average eight-room house, Bronze screens cost about \$18 more than rustable screens. This slightly higher first cost is soon saved, as careful estimates show that rustable screens cost about \$7 a year for repairs and replacements while such an installation of Bronze Screens will last indefinitely without this expense.



Installed at the same time, in the same building, the Anaconda brass pipe is in perfect condition, while the iron pipe is almost entirely clogged with rust and is badly pitted on the outside. This iron piping had to be replaced. Even in a few years, the brass pipe proved much less expensive, though its initial cost was slightly higher.

This economy and long time service is made possible by the painstaking methods developed, during more than a century of manufacturing experience,

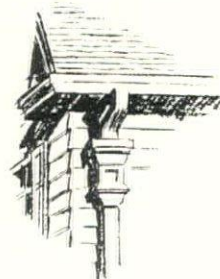


to safeguard the quality of Anaconda Bronze Wire. The American Brass Company is the world's largest producer of both copper and bronze wire for screens but recommends bronze because of its greater strength and lasting stiffness.

Rust-proof the entire house

For only about \$450 more than the cost of corrodible metals, the average \$15,000 house can be completely rust-proofed... with water pipes of Anaconda Brass... with flashings, rain pipes and gutters of Anaconda copper... with screens of

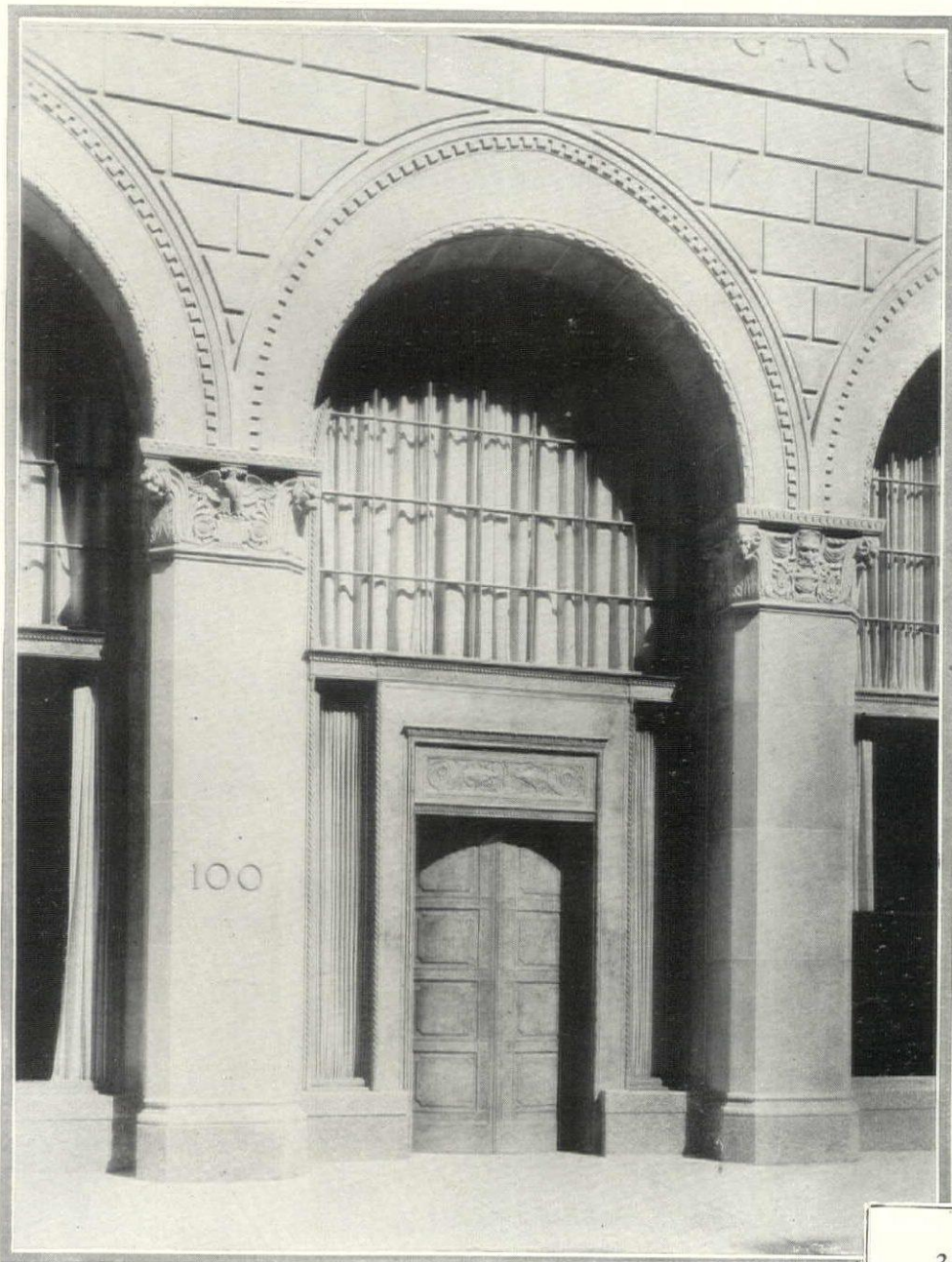
Anaconda Bronze... and with hardware of solid Anaconda Brass or Bronze. This modern rust-proof equipment pays for itself many times over, and always proves an added attraction when the house is sold. Write to our Building Service Department for our new, free booklet, "Rust-proofed," or for any facts and figures you may require. The American Brass Company, General Offices, Waterbury, Connecticut.



ANACONDA COPPER BRASS BRONZE

It is wasteful to use corrodible metal for rain pipes, gutters and roof flashings. Constant exposure quickly ruins them. They should always be made of Anaconda Copper for life-long service, real economy and for added permanent values. The extra cost is surprisingly moderate.

The Swing to Indiana Limestone in 1927



Entrance, Consolidated Gas Company Building, Boston. Completed in 1927

THE accompanying list gives but a representative selection of the many Indiana Limestone buildings throughout the country constructed or in process of construction during the year 1927.

Year by year the use of this fine grained, light-colored natural building stone increases. The success of prize-winning buildings has indicated beyond question that structures of beauty and artistic merit attract the best tenants, and are in various other ways distinct business assets.

A majority of the prize-winning structures in recent years have had walls faced with Indiana Limestone. The architect of today, as of years gone by, regards natural stone as his finest medium of expression.

Most of the Indiana Limestone used in important building work today comes from the quarries of The Indiana Limestone Company. This company is a consolidation of 24 of the largest and oldest properties in the Indiana Limestone district. With assets of over \$46,000,000.00, it has facilities for handling any number of large and small contract operations.

Without obligation we will gladly send you booklet, and plate illustrations showing modern buildings of the type you are interested in constructed of Indiana Limestone. Use the convenient coupon.

Some recent important buildings for which "The Nation's Building Stone" was produced by this Company

New York Life Insurance Co. Building, New York City.
Central Savings Bank Building, New York City.
Riverside Church, New York City.
Church of the Heavenly Rest, New York City.
Consolidated Gas Co. Building, Boston.
Industrial Trust Co. Building, Providence, R. I.
Fidelity Trust Building, Philadelphia.
Provident Life Insurance Co. Building, Philadelphia.
Masonic Temple, Scranton, Pa.
Soldiers' and Sailors' Memorial Bridge, Harrisburg, Pa.
Atlantic City Convention Hall, Atlantic City, N. J.
Washington Cathedral, Washington, D. C.
City College, Baltimore.
Union Terminal Tower Building, Cleveland.
McKinlock Memorial Campus, Northwestern University, Chicago.
Rockefeller Memorial Chapel, University of Chicago.
Cook County Criminal Courthouse, Chicago.
333 North Michigan Ave. Building, Chicago.
Civil Courts Building, St. Louis.
Nebraska State Capitol, Lincoln.
Convention Hall, San Antonio, Texas.
Royal York Hotel, Toronto.

3 practical advantages of Indiana Limestone as given by leading building authorities

- 1** The artistic appeal of this stone attracts the very best tenants, thus insuring steady, high income from well-filled buildings.
- 2** The upkeep of natural stone buildings is less. No costly exterior repairs or cleaning. The appearance of Indiana Limestone actually improves with age.
- 3** Indiana Limestone construction, having the greatest durability, is considered by bankers and investment houses a preferred investment risk.

— Fill in, clip and mail —

INDIANA LESTONE COMPANY,
Dept. 750, Service Bureau,
Bedford, Indiana.

Please send me your illustrated booklet on Indiana Limestone. I am interested particularly in buildings.

Name.....

Address.....

INDIANA LESTONE COMPANY

General Offices: Bedford, Indiana

Executive Offices: Tribune Tower, Chicago

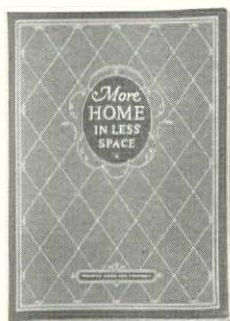
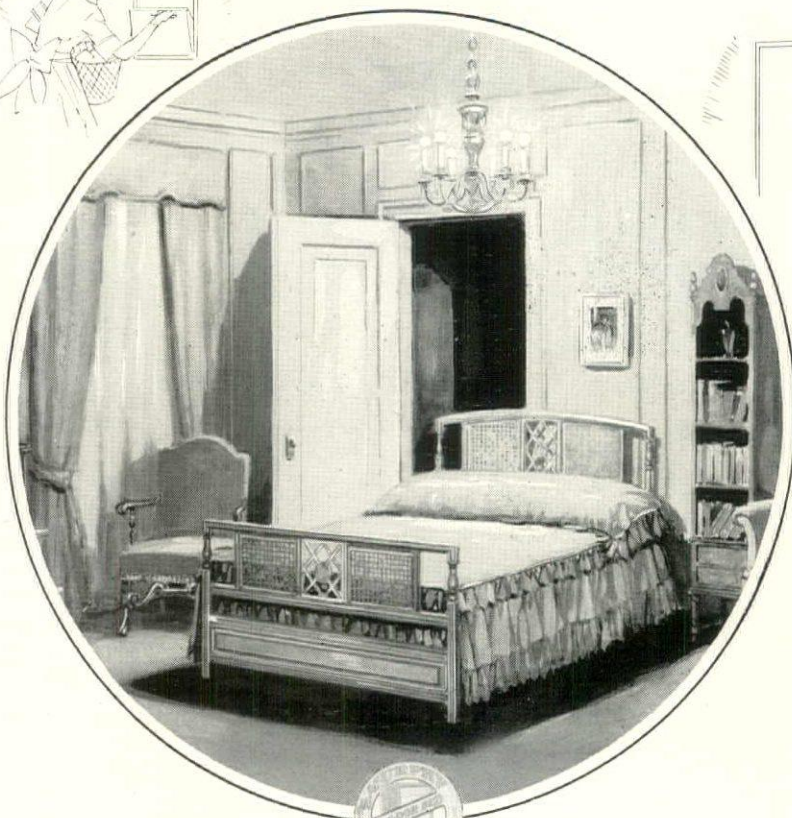
By Adopting One Convenience

THEY HAD MONEY FOR SEVERAL

HAD the youthful home-builders not learned about Murphy In-a-Dor Beds they probably would not have built their home. They would have given up too many conveniences to bring the home within the price they could afford to pay.

Now they revised their plans. With Murphy In-a-Dor Beds, they did away with two rooms, yet kept the same accommodations. The change meant less housekeeping and lower upkeep expense.

Best of all, the Murphy In-a-Dor Beds cut the build-



BOOK FREE
"More Home in Less Space"

This is a book for home builders, for apartment house owners and for hotel proprietors. Tells all about the only In-a-Dor Bed—the Murphy. Shows all styles and how they harmonize with other furnishings. Beautiful illustrations in full color. Don't miss the trend in home building. Send for this marvelously helpful book, today.

ing cost over two thousand dollars and

saved the cost of furnishings for two rooms. Back into their plans went the heat regulator, the clothes chute, the electric refrigerator and other labor saving devices. Murphy

There is only one In-a-Dor Bed—the Murphy

In-a-Dor Beds necessitated no changes in their furnishing scheme. Among many authentic styles and beautiful finishes they found full and twin size beds that fitted their ideals exactly.

Should you visit this home now, you

would not see, either in the living room or in the boys' playroom, any evidence that behind one of the three-foot doors there stood a Murphy In-a-Dor Bed, ready to swing into the room from its concealing closet and be lowered at the touch of a hand to solid rest upon the floor.

Twenty-four hour use of space is modern practice in home building, whether the building be for one family or a hundred. Less to build, heat, furnish and maintain—yet no reduction in accommodation. Even the closet concealing the Murphy In-a-Dor Bed is always accessible for use as wardrobe or dressing room.

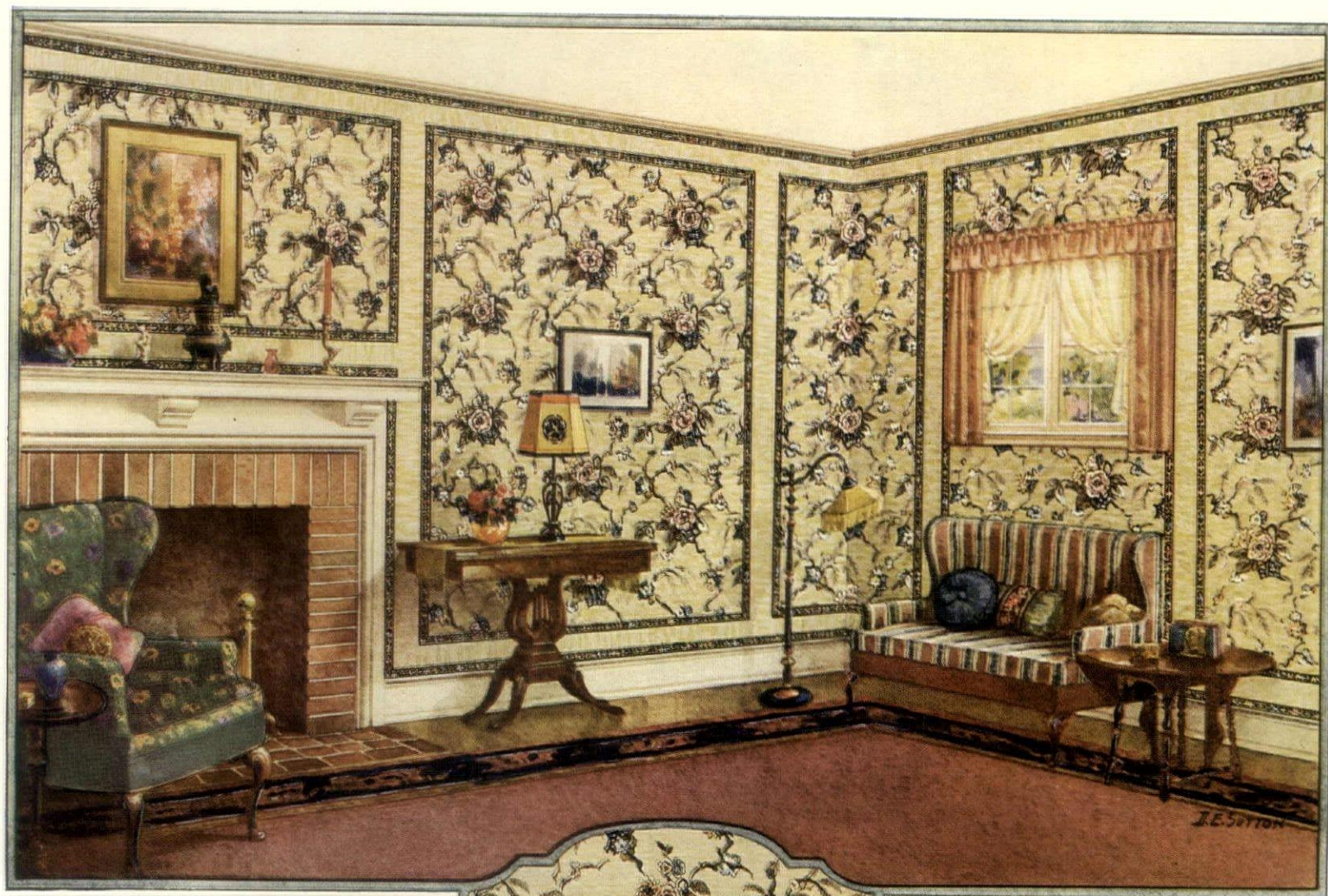
MURPHY DOOR BED COMPANY

THE
MURPHY
IN-A-DOR BED

New York City . . . 19 W. 44th St.
Chicago, Ill. . . . 22 W. Monroe St.
Atlanta, Ga. . . . 99 Luckie St.
Seattle, Wash. . . . Terminal Sales Bldg.
San Francisco, Calif. . . . Crocker Bldg.
Los Angeles, Calif. . . 1807 S. Main St.

Denver, Colo. . . . 1534 Blake St.
Miami, Fla. . . . 234 Columbia Bldg.
St. Louis, Mo. . . . 315 N. 10th St.
Detroit, Mich. . . . 7th Fl., Kresge Bldg.
Birmingham, Ala. . . 513 N. 21st St.
Cleveland, Ohio . . . 1140-42 Hanna Bldg.
Kansas City, Mo. . . 1114 Grand Ave.

Dallas, Texas . . . 1919 Pacific Ave.
El Paso, Texas . . . Neff-Stiles Bldg.
Houston, Texas . . . 2301 Main St.
New Orleans, La. . . 319 Dryades St.
Montreal 698 St. Catherine St., West
Toronto . . . 21 King Street, East



The Chamberlain, shown above, is one of the many beautiful designs included in Selected Wallpapers.



The Most Beauty at the Least Cost

IN all the decoration of your home there is no single item that adds so much beauty at so little cost. A well-chosen wallpaper gives that touch of individual charm to a room that, without it, might seem too coldly correct.

Selected Wallpapers, carefully chosen by The Service Committee of The Wallpaper Manufacturers' Association, have now been made available for rooms and homes of all types.

As a practical aid in making the right choice, a handsome Portfolio, containing color illustrations of typical

interiors and actual samples of twenty-five of these beautiful SELECTED WALLPAPERS, will be sent to any homeowner.

These papers are widely distributed so that they should be readily secured through any wallpaper dealer in any part of the country.

The range of price is sufficiently broad so that you may depend upon finding a good wallpaper, giving good style and value for practically any kind of room in any type of home.



8427KGA
Wallpaper Manufacturers' Association
461 Eighth Avenue, New York, N.Y.
Send me your Portfolio of Selected
Wallpapers for which I enclose 10 cents
to cover mailing cost.

WALLPAPER
MANUFACTURERS' ASSOCIATION
of the United States
461 Eighth Avenue New York

Name.....
Address.....

\$1595

SEDAN F.O.B. DETROIT



Those Who Know Performance Best Marvel Most at Senior Value

YOU will never know the astonishing quality that moderate price now commands until you examine and *drive* Dodge Brothers great Senior.

Here is more power than you will ever need—more speed than you will ever care to use—acceleration that challenges the Senior's proudest contem-

poraries. A car so silent, smooth and magnificently resourceful that the need for paying more no longer exists.

Indeed, the wider your experience with motor cars of the finest type, the more you will be impressed by the quality and character of this magnificent Six.

DODGE BROTHERS

Senior Six

From the designing rooms of America's Leading Architects

come these interesting, new ideas on interior wall and ceiling decoration—for small as well as more elaborate homes.

FEW architects would think of designing a fine interior without an artistic use of plaster ornament. In many types of rooms, ornamental plaster is even an essential in securing the desired effect.

For centuries, this craftsman's art has contributed not a little to some of the finest residences and public buildings of both Europe and America. Yet in recent years it has started on what promises to be its greatest development, namely, in homes of more modest proportions—the seven, eight and nine-room houses and apartments.

Sometimes just a suggestion of it—perhaps a wall medallion, a rich molding, a dignified pediment. Sometimes a whole ceiling actually reproduced from some famous palace or castle of the Old World. Today the vogue of plaster ornament is gaining acceptance with an ever-widening appreciation of its decorative possibilities. Through this plastic medium, a touch of the architectural detail of any period can be incorporated in even the simplest schemes—and at very little cost.

And the effects are truly remarkable. Many an otherwise drab interior is lifted from the realm of the commonplace—given genuine character and atmosphere.

CONSULT YOUR ARCHITECT. He will have the complete catalogues of the six firms listed below, from which to select designs adapted to your own individual needs.

SEND FOR BOOKLET

Illustrating the effectiveness of plaster ornament in small as well as large homes, a beautiful brochure has been prepared, "A Handbook of Notable Interiors." Write for Booklet A-1 to any one of the six firms.

PLASTER ORNAMENT for PERIOD DESIGN

Chicago—ARCHITECTURAL DECORATING
COMPANY 1600-12 South Jefferson Street

Chicago—THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street

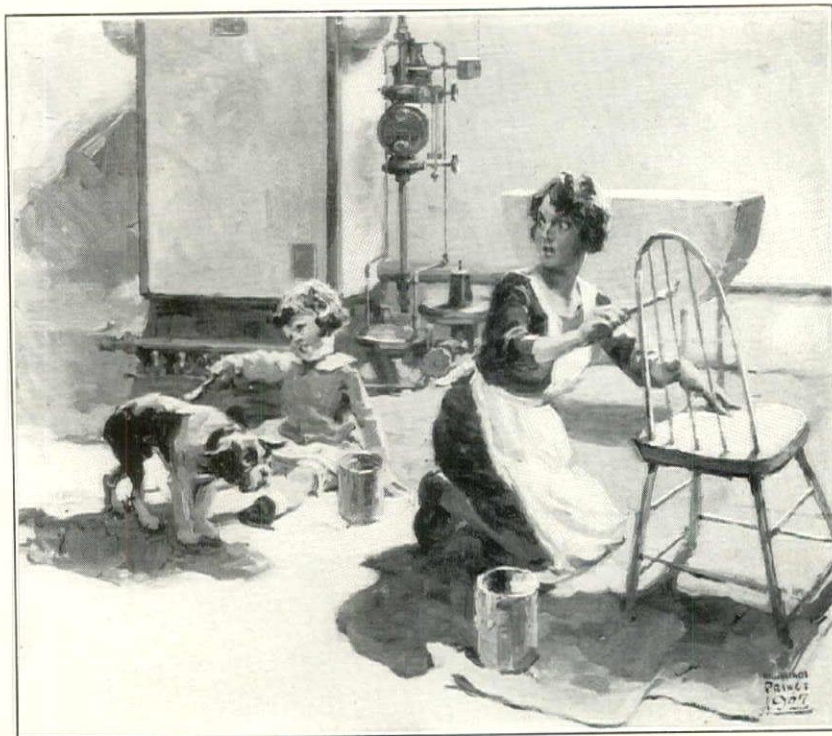
Cleveland—THE FISCHER & JIROUCH CO.
4821 Superior Avenue

Detroit—DETROIT DECORATIVE SUPPLY
COMPANY 4240 14th Ave.

New York—JACOBSON & COMPANY
241 East 44th Street

Philadelphia—VOIGT COMPANY
1743-49 N. Twelfth Street

BRYANT GAS HEATING
LITERALLY TRANSFORMS
THE BASEMENT INTO A
CLEAN, LIVEABLE PART
OF THE HOME—WORK-
SHOP, PLAYROOM, DEN,
MAID'S QUARTERS, OR
FOR DANCING.



A Heating System that's so Carefree a pup can be your furnace man!

Exact Temperatures; Absolute Cleanliness; Construction Economies; Useful Basements

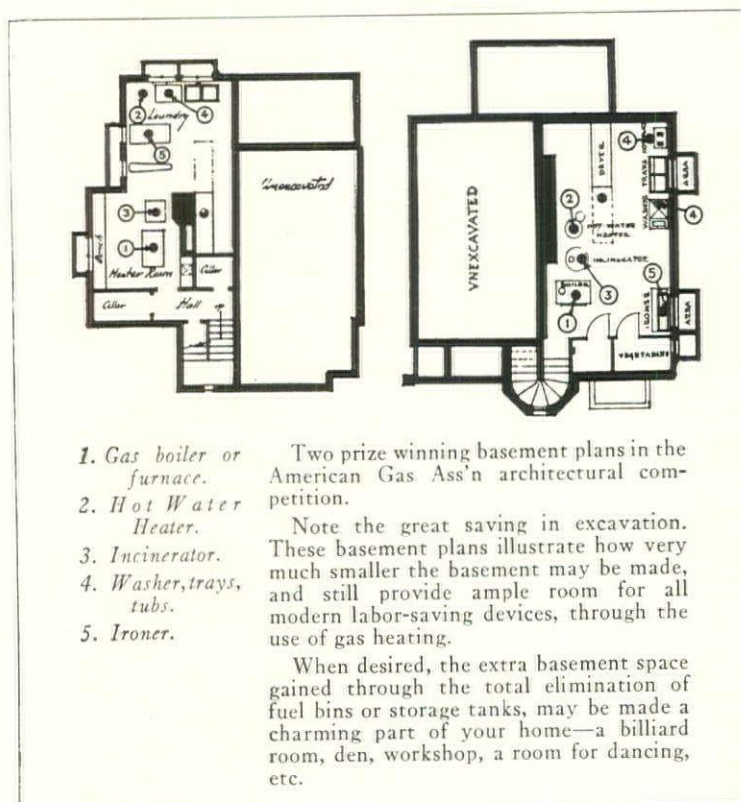
THERE is no substitute for reliable warmth. The finest architecture, the finest furnishings cannot thoroughly be enjoyed in an atmosphere of chilly discomfort.

Your pleasure in your home is governed by the furnace room. Choose your heating system with care. Weigh the heating service you can secure from the various fuels you have available—coal, wood, oil and gas. Compare the heating service which each can provide with its cost. Then select the heating plant which will best give reliable, trouble-free service with the fuel you have chosen.

This advertisement is designed to present the desirability—the heating service value—you can secure with gas fuel and a Bryant Gas Boiler or Gas Furnace. But, as any Bryant owner will tell you, it's impossible to realize fully the wonderful luxury of Bryant Gas Heating until you have actually lived in a Bryant-heated home.

UTTERLY CAREFREE

Bryant Gas Heating is so utterly care-free "you can let your pup be the furnace man." Furnace drudgery is completely banished. You need not even glance at



the heating plant for weeks at a time.

There is neither coal nor ashes to shovel; nothing to demand constant attention. Trips to the furnace room are timed by the calendar—not the clock. A single match is your year's "kindling." From the day you light the pilot light, until Summer returns, the only effort required is the winding of the eight-day clock on the automatic regulator.

EXACT TEMPERATURES

Here is real heating service.

Temperatures are positively and accurately maintained. No matter how fluctuating the weather may be out-of-doors, the temperature inside the home is exact to a single, thermometer-measured degree of the setting on the regulator control.

Seventy-one degrees throughout the day and evening, if that is the temperature you prefer! If you like a cooler house at night for sleeping, the change will be made automatically. Just set the regulator to any combination of day and night temperatures you desire, and those temperatures will be maintained, and changed, without further thought on your part.

The even temperatures maintained by Bryant Gas Heating have a health asset that should not be overlooked. Many families have found a pronounced relief from colds and other ailments after the installation of Bryant Gas Heating.

ABSOLUTE CLEANLINESS

Bryant Gas Heating is absolutely free from dust, ashes, soot or oily vapors. Its installation makes a new cleanliness readily apparent throughout the entire house.

Wall-paper, woodwork, windows and furnishings all retain their fresh cleanliness. Housework is greatly reduced.

The basement is transformed. Instead of a dirt-burdened spot, to be visited only upon necessity, it becomes a clean, useable part of the house. A dust cloth is all that is required to keep it as neat and tidy as the rooms upstairs.

MODERATE IN COST

If you live in a community with average-priced gas, the annual cost of heating your home with gas will be very moderate.

You have to spend a certain amount to heat your home with the cheapest fuel. The additional cost of gas fuel is so greatly over-shadowed by the luxurious heating service which Bryant Gas Heating provides that cost should not be too great an obstacle, if you choose your fuel for heating service VALUE.

While Bryant Gas Heating is always chosen because it offers the finest possible heating service which money can buy, it is a surprise to most home owners to find that the actual dollars and cents cost is often *less* than the all-over cost of coal or oil heating—when the cost of fuel, labor of furnace tending and handling ashes are considered for coal; and the cost of gas pilot lights, electricity, and depreciation of the burner are included for oil.

In many communities the gas companies grant special low rates for house-heating. Even where the cost of gas is

COMPARATIVE COST OF FUELS

The USE of fuels other than gas involves additional expenses over and above the bare fuel cost.

Gas	Coal and Oil
Gas cost.	Coal cost.
	Oil cost.
	Furnace man.
	Cost of ash removal.
	Gas pilot lights.
	Electricity to drive blower.
	Depreciation of oil burner.
	Servicing of oil burner.
	Extra cleaning and repainting.

Whether you now use coal or oil, certain of the costs listed above must be included to get a true comparison of the actual ALL-OVER costs of coal or oil heating.

Perhaps you don't employ a furnace man. Still, furnace tending is an expense. Is your time, or your family's time, less valuable than that of a furnace man?

And the use of coal or oil fuel entails still further costs which we haven't listed above. What of the harm to expensive furnishings from ashes, soot, oily vapors? What of extra cleaning bills, repainting bills, washing windows? What of doctor and medicine bills for colds and other ailments caused by uneven temperatures?

How can you value the comfort of permanently freeing your family from ALL heating worries, ALL heating nuisances?

greatly more than the cost of coal or oil heating, the comfort, convenience and reliability of Bryant Gas Heating more than offset any difference in cost.

The cost of this heating service for your home must take into consideration all factors such as gas rate; type and heat content of the gas; size, construction and exposure of your home, and the coldness of the winters in your community. Just what this cost will be can be closely estimated by the experienced heating engineers of any Bryant office.

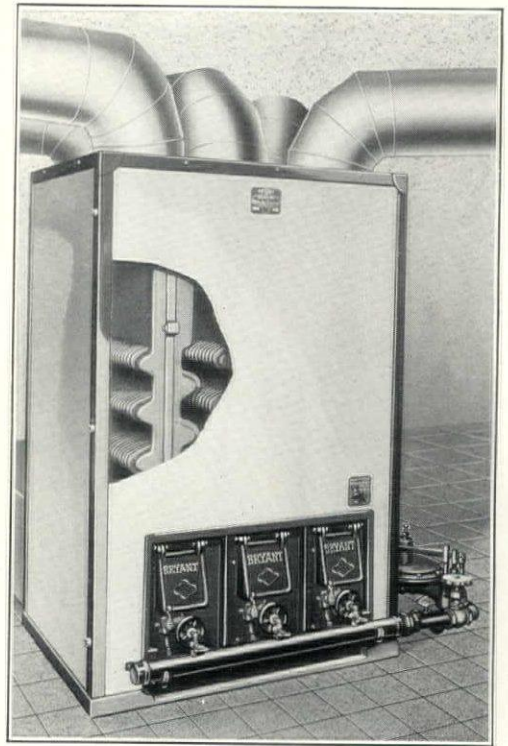
FOR ALL TYPES OF HEATING

Bryant Gas Heating is just as care-free and reliable whether you use a Bryant Gas Boiler for a hot water system, a steam system, or a vapor system, or a Bryant Gas Furnace for a warm air system.

No matter how large your home, or how small, there is a type and size of Bryant Heating Plant—designed particularly for gas fuel.

No more will you need to coddle a furnace from Fall 'til Spring. No more will you and your family experience the drudgery and petty nuisances of old-fashioned heating methods. No longer will you endure erratic temperatures; nor put up with soot, oily vapors or roaring oil flames. No longer need you regard the basement merely as a furnace room and fuel storage space.

For complete details of this luxurious heating service, or for a dependable estimate of the cost for your present or contemplated home, just 'phone your local Bryant office, or write to us in Cleveland. Your inquiry will entail no obligation whatsoever.



THE BRYANT WARM AIR FURNACE—DESIGNED PARTICULARLY FOR GAS—OFFERS THE UTMOST IN WINTER COMFORT TO THOSE WHO PREFER THIS METHOD OF HEATING. THESE HEATING PLANTS ARE COMPACT, ATTRACTIVE, AND UTTERLY CAREFREE IN OPERATION.

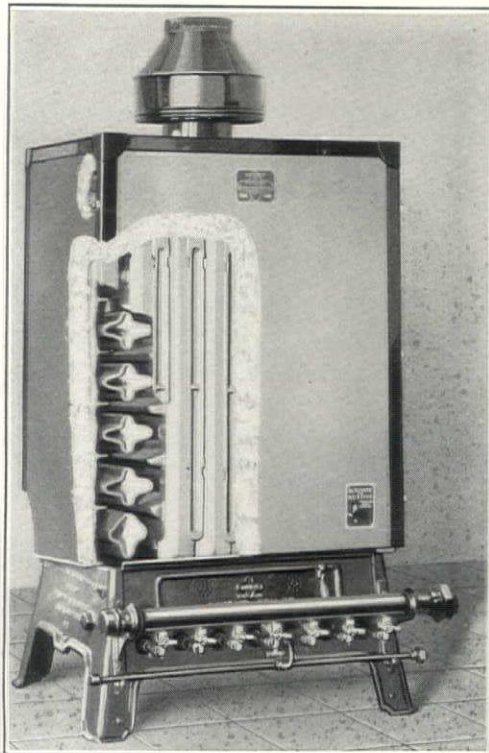
THE BRYANT HEATER & MFG. COMPANY

17892 St. Clair Avenue Cleveland, Ohio

A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.

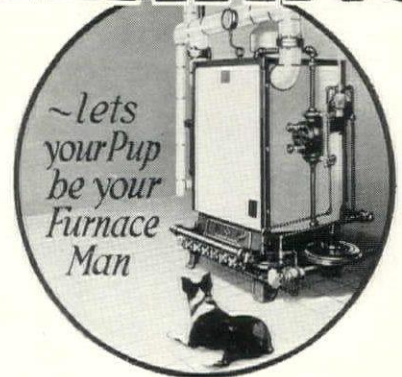
Amarillo, Tex.; Aurora, Ill.; Baltimore, Md.; Birmingham, Ala.; Boston, Mass.; Bozeman, Mont.; Buffalo, N. Y.; Butler, Pa.; Canton, Ohio; Chicago, Ill.; Cincinnati, Ohio; Clarksburg, W. Va.; Cleveland, Ohio; Columbus, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Hartford, Conn.; Kansas City, Mo.; Louisville, Ky.; Milwaukee, Wis.; New Haven, Conn.; New York, (Brooklyn), N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Toledo, Ohio; Utica, N. Y.; Washington, D. C.; Wichita, Kas.; Zanesville, Ohio.

Canada: The Crane Company, Calgary, Winnipeg; Arthur S. Leitch Co., Ltd., Toronto.



BRYANT GAS BOILERS ARE DESIGNED FOR HOT WATER, STEAM AND VAPOR SYSTEMS, WITH A RANGE OF SIZES IN EACH TYPE TO MEET EVERY HEATING NEED. ANY BRYANT GAS BOILER CAN REPLACE THE PRESENT HEATING PLANT ENTIRELY, WITHOUT ANY CHANGE IN THE SYSTEM ITSELF, OR CAN BE INSTALLED ALONGSIDE OF IT.

BRYANT GAS HEATING





THESE MODERN LUPTON STEEL WINDOWS WILL ADD STYLE AND CONVENIENCE TO YOUR HOME

WHEN a sudden shower blows up, what a comfort it is to have your house equipped with windows that swing shut so easily at a finger's touch—Lupton windows of copper-steel!

It's a pleasure, too, to live with windows that give a distinctive charm to every room and add a note of modern style to the entire house.



An architect's charming home completely fitted with Lupton Windows which cost . . . \$569

Just think how much comfort, beauty and style these modern out-swinging windows will add to your living room or sun-porch; what a wonderful unobstructed view they give you! With these Lupton windows closed,

cold and damp are locked out, but in fine weather with these casements swung open, all the joys of outdoors become a part of the room.



The builder of this house found Lupton Steel Windows an excellent investment at . . . \$300

There are Lupton standard window units to suit every room and to enhance the beauty of every type of architecture, and you'll find they can be installed throughout your home for very little money. The houses illustrated here show this.

Let us send you our illustrated booklet, "Better Windows for Your Home." You'll find it interesting reading. Write for a free copy today.

DAVID LUPTON'S SONS CO.

2253 E. Allegheny Avenue, Philadelphia

Lupton Windows

A THING OF BEAUTY AND A JOY FOREVER

CYPRESS alone could yield such charm. For no other building material possesses quite the same virtues of beauty and durability. No other is so permanently lovely, so long enduring, and still so economical.

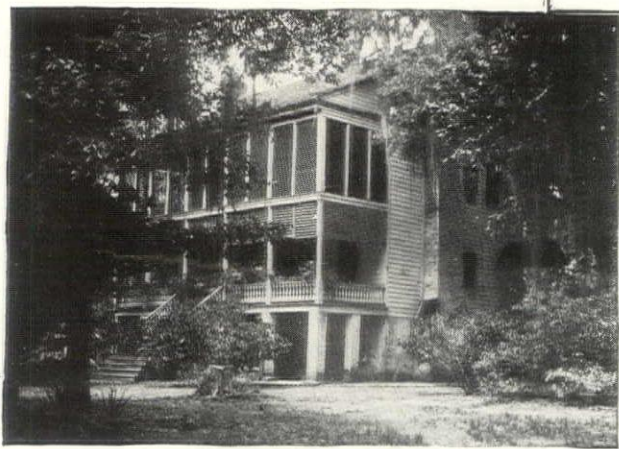
To build both beautifully and soundly, to avoid annoying repairs, and to cut down the cost of upkeep, use Tidewater Red Cypress at every point on your house and outbuildings where rain and rot might do their damage.

Use this Wood Eternal for shingles, cornices, sidings, windows, doors, porches, steps and every other place where wood meets moisture. This lumber knows no replacement, or repair bills. Its first cost is your last cost.

Grown in water, Tidewater Red



In this charming residence of Mr. Charles Evans Hughes, Jr., the architect, Dwight James Baum, employed durable Tidewater Red Cypress.



An early American manor house on the Perrie plantation at West Feliciana Parish, Louisiana. America is still too young to know how long cypress can endure.

Cypress resists water. Exquisitely grained, it yields a charming natural finish. No wood paints more smoothly or more lastingly. Despite its solidness, it is easy to work, and even big nails don't split it. When you order lumber for exterior use, be sure to specify "heart grade Tidewater Red Cypress" because this wood alone possesses such qualities of beauty and durability.

"Money Saved for Builders"

—waiting for the coupon

What prospective builder can ever see too many charming illustrations of homes? In the booklet, "Money Saved for Builders," are numerous pictures of houses from the oldest homesteads to the very latest modern residences. This is not a book of stereotyped plans. We believe that an architect should be retained if your wishes are to be carried out exactly and in an original manner.

This booklet will give you dozens of ideas, and it will tell you in a fascinating way how cypress can cut down upkeep and still make your home the attractive place you want it to be. Address an envelope now and mail the coupon. Southern Cypress Manufacturers Association, Jacksonville, Florida.

Specify **TIDEWATER RED
CYPRESS**

THE WOOD ETERNAL



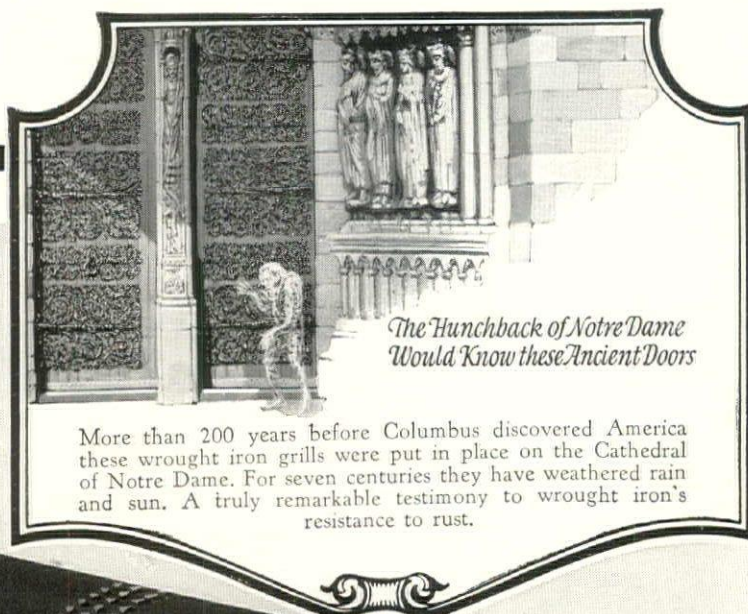
SOUTHERN CYPRESS MANUFACTURERS ASSOCIATION
14 Barnett National Bank Bldg., Jacksonville, Florida

GENTLEMEN:

"Money Saved for Builders" sounds interesting. Please send me the booklet.

Name.....

Address.....



Reading's Identification

For identification we knurl our spiral trade mark upon every length of Reading Genuine Wrought Iron Pipe. Neither paint nor time will erase this permanent identification mark which protects you against error or substitution.

PIPE which must be renewed during the life of a building is too expensive. The same is true of pipe which bears too high an initial cost. Reading Genuine Wrought Iron Pipe is the happy medium. For public building or private residence it affords a lifetime of trouble-free service at a reasonable cost.

Send for a copy of our instructive booklet "Pipe Pointers"

READING IRON COMPANY
Reading, Pa.

World's Largest Manufacturers of Genuine Wrought Iron Pipe



READING PIPE

GENUINE WROUGHT IRON

“But let me see if the bathroom is presentable”

... Yes. Everything is ready for your guest. And the bathroom's spotless walls—its porcelain fixtures—its supply of freshly laundered towels speaks for your standards of cleanliness. . . . Your guest will notice. And approve. . . .

But *is* your bathroom really up to date? Look at the toilet seat! Worn? Old-fashioned? Unsightly? Your guest will notice this too. Will wonder at your carelessness. For anybody knows that a new white seat—a completely modern and sanitary seat—costs only a few dollars to install. And what a difference it makes!

Attached in ten minutes

The Church Sani-White Seat can be attached in ten minutes to any bowl, with an ordinary pair of pliers. It is detachable; it can be moved whenever you move if you rent your home or apartment.

Every Church Sani-White Seat is definitely guaranteed. Its glistening, smooth white surface is *not a paint, lacquer or enamel*. It is a solid covering—it has no joints in which germs and dirt can lodge. It will not chip, wear off nor turn color. After years of service, it will remain as free from imperfections as when it left the factory.

*Write for
this illustrated,
informative booklet!*

Mrs. Winnifred Fales, a nationally known authority on interior decoration, has written a new booklet about bathrooms. It discusses

rugs, curtains, color schemes, draperies and appointments. It contains practical suggestions for making your bathroom more modern, more convenient, more comfortable.

Mail the coupon for this booklet! Let us send you, also, an actual sample of the Sani-White covering. We want you to test it for dirt and wear resisting qualities yourself. . . . Your nearest plumbing store carries Church Seats. They are nationally recognized as the leading toilet seats made. C. F. Church Manufacturing Co., Holyoke, Mass.

Church Sani-White Seats

Sold by all plumbing stores since 1898

C. F. CHURCH MANUFACTURING CO., Dept. C-4, Holyoke, Mass.

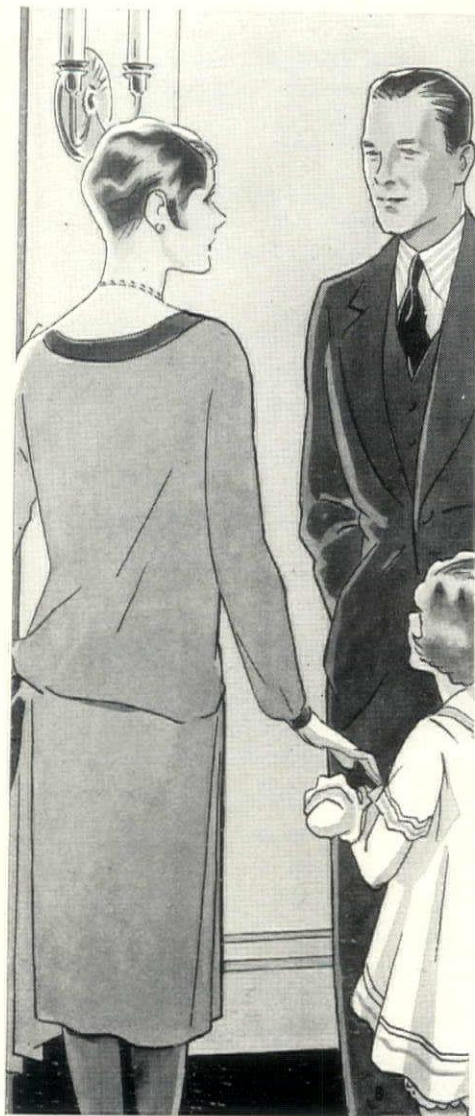
Gentlemen: Kindly send me your booklet, written by Mrs. Winnifred Fales, together with an actual sample of your Sani-White covering.

Name _____

Street _____

City _____

State _____



No matter how many years it has been since your bathroom was built and equipped, there are a number of easy and inexpensive ways in which its appearance and its conveniences may be improved. The coupon will bring you a helpful, authoritative booklet that will show you how easy it is to change a bathroom like the one shown above to the modern, attractive bathroom at the right.



Character in Color

BRILLIANT color distinguishes modern interior decorations. There is a dynamic attractiveness about striking color harmonies and contrasts that appeals so generally to folks of culture and taste.

The use is not confined to residential architecture, for there are evidences on every hand that banks, office buildings and commercial structures generally are taking on a new liveliness of character.

Playing a leading part in this new movement is one of Nature's oldest materials—Marble. The soft translucence of its polished surface has an individuality not possessed by any other structural medium. Its colors run the range of the spectrum, and in such combinations and designs as only Nature herself could have conceived.

In addition to its beauty, marble is durable. It will outlast the building itself, and requires practically no upkeep costs; and being impervious to moisture, is inherently sanitary. An unusually modest initial cost ultimately makes marble the most economical of all interior finishes.



Write for the free booklet, "The Everyday Uses of Marble," containing facts and illustrations about the practical applications of marble in buildings of varied character, including residential and garden treatments. Write Department 6-D.

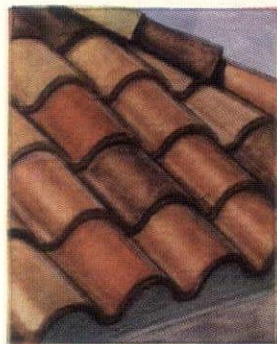
There is No Substitute for Marble

NATIONAL ASSOCIATION of MARBLE DEALERS
ROCKEFELLER BUILDING • CLEVELAND • OHIO

A · TILE · ROOF · OUTLASTS · ANY · HOME

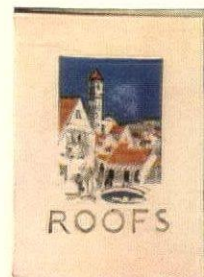


THIS IS THE ERA OF COLORFUL ROOFS



Today, more than ever before, home builders are demanding rich, warm color in their roofs. And those who desire fadeless color are roofing with IMPERIAL Roofing Tiles. For these tiles not only retain their color indefinitely but afford virtually everlasting protection from fire and the elements. Their use is a guarantee of freedom from replacement, restaining and repairs.

Our interesting brochure, "The Roof," contains numerous full-color plates of fascinating tile-roofed residences. We will forward this book on receipt of 25c (coin or stamps) to cover postage and handling, or an illustrated color folder will be sent you free. Address: Ludowici-Celadon Company, Department A-4, 104 South Michigan Avenue, Chicago.



Send 25c for a copy of this color book of tile-roofed residences

Chicago, 104 S. Michigan Ave.

LUDOWICI-CELADON COMPANY

New York, 565 Fifth Ave.

IMPERIAL Roofing Tiles

*"Never before
such beauty and quality
for so little money"*

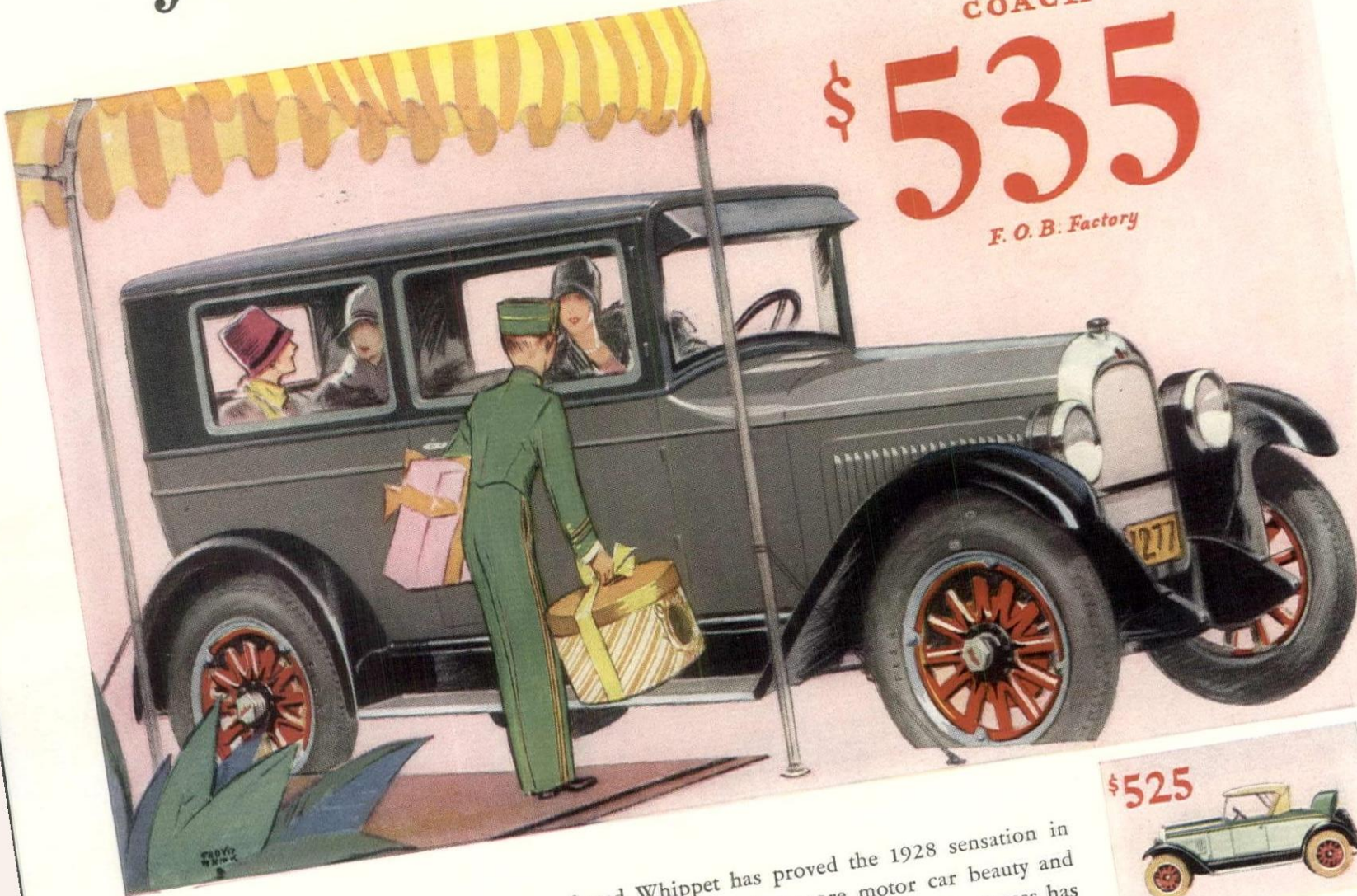
John R. Willys
President
The Willys-Overland Company



The Coupe



4-Door Sedan



COACH

\$ 535

F. O. B. Factory

*Only Whippet
Has All These Features*

Full Force-feed Lubrication—Silent Timing Chain—Gas Tank at Rear—Big 4-wheel Brakes—Ball-loon Tires and Snubbers—Adjustable Steering Wheel—Single Plate Clutch—Banjo-type Rear Axle with removable Shaft—Longer Connecting Rods—Interchangeable Chadwick-type Main Bearings—Modern Hotchkiss Drive—Tryon Shackles—Long Semi-elliptic Springs with all leaves of chrome vanadium steel.

THE perfected Whippet has proved the 1928 sensation in the light car field. Offering more motor car beauty and quality than was ever sold for so little money, its success has outdistanced the most optimistic predictions. Hundreds of thousands who have driven the Whippet are aware of its remarkable speed, flexibility, hill-climbing ability, safety, comfort and unusual economy. (Now added features of design, new items of equipment, greater beauty of line and color, plus radically reduced prices, raise the standard of light car value to a new high point.

Prices f. o. b. factory and specifications subject to change without notice

\$525



The Roadster

\$545



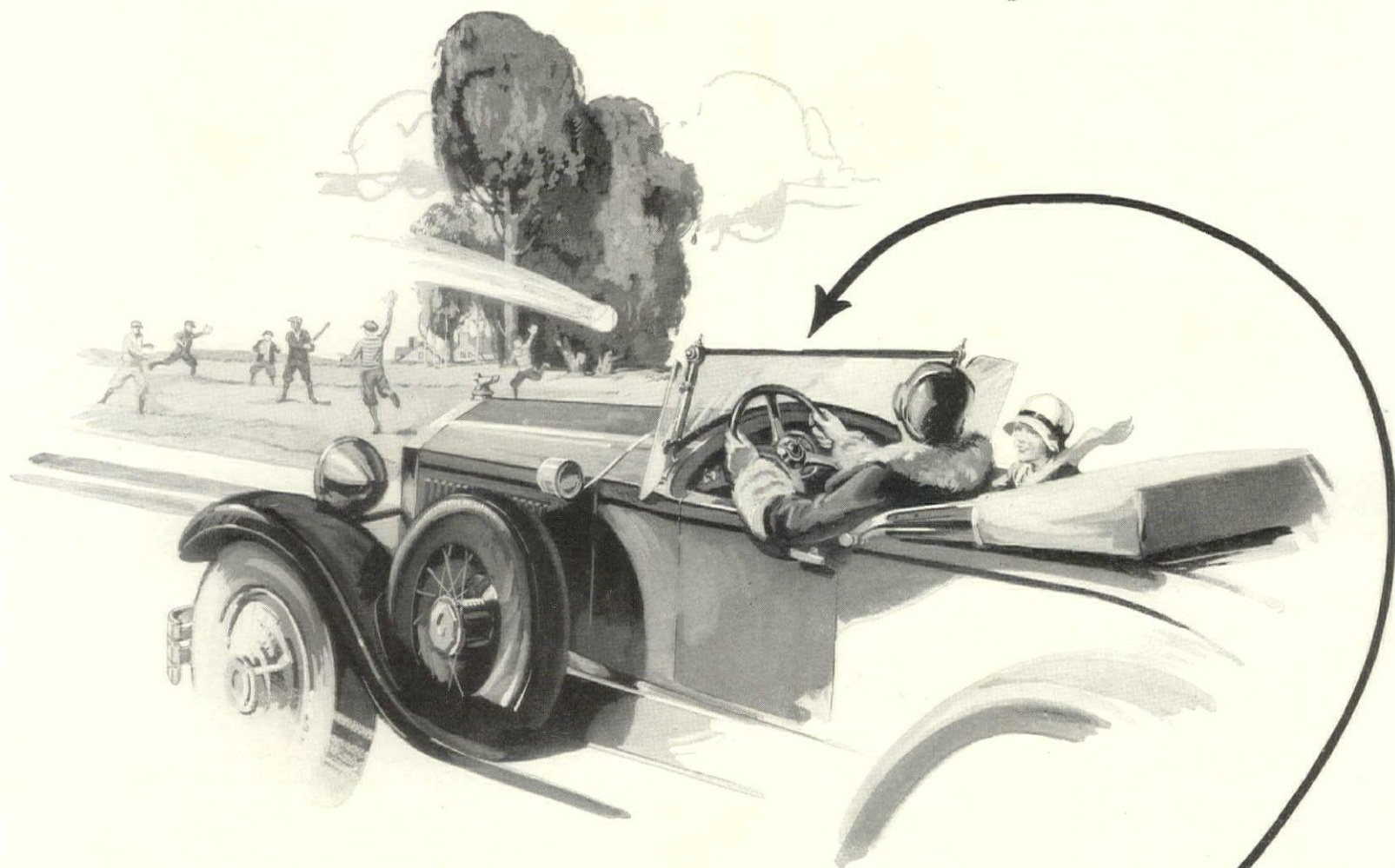
The Cabriolet Coupe

\$455



The Touring

*The
Perfect* **Whippet**



This windshield cannot be shattered

Facts about TRIPLEX

- 1—In England Triplex has been used for 13 years—as a result there are very few injuries from flying glass.
- 2—The worth of Triplex has been proved over a long period of time—13 years abroad.
- 3—It cannot shatter—this means that it cannot fly or cut even in the severest accident.
- 4—Often it will not even crack at a shock that will shatter ordinary plate glass into fragments.
- 5—It *may* crack in a severe accident but that is all. Cuts cannot result from it.
- 6—It is a clear vision glass—no wires in it.
- 7—Already installed in thousands of cars in America.

IT'S an amazing discovery. Glass that cannot be shattered—or splintered. Glass as brilliantly clear and flawless as plate glass—yet free from the danger that accompanies ordinary plate glass.

It's a known fact that when accidents do occur, flying or splintered glass causes the majority of personal injuries.

Now science has taken this risk out of motoring. With modern four wheel brakes, standard bodies, stronger steel where strength must be, your car needs only this final touch to make it a safe vehicle for those dearest to you.

THE TRIPLEX SAFETY GLASS COMPANY OF NORTH AMERICA, INC., Hoboken Terminal, Hoboken, N. J.
In Canada: W. E. Phillips Co., Ltd., Oshawa, Ont. In England: The Triplex Safety Glass Co., Ltd., Piccadilly, London

Triplex

—THE GLASS THAT
WILL NOT SHATTER

You can have TRIPLEX now. Just mail the coupon or ask your dealer. You do not have to wait to buy a new car. Triplex is now available for your *present* car. The old glass may be removed and Triplex installed in its place—at a price negligible when the fact of additional safety is considered.

THE TRIPLEX SAFETY GLASS COMPANY OF NORTH AMERICA, INC.
Hoboken Terminal, Hoboken, N. J.

Gentlemen: Without obligation on my part, please mail me the facts about Triplex—the glass that will not shatter.

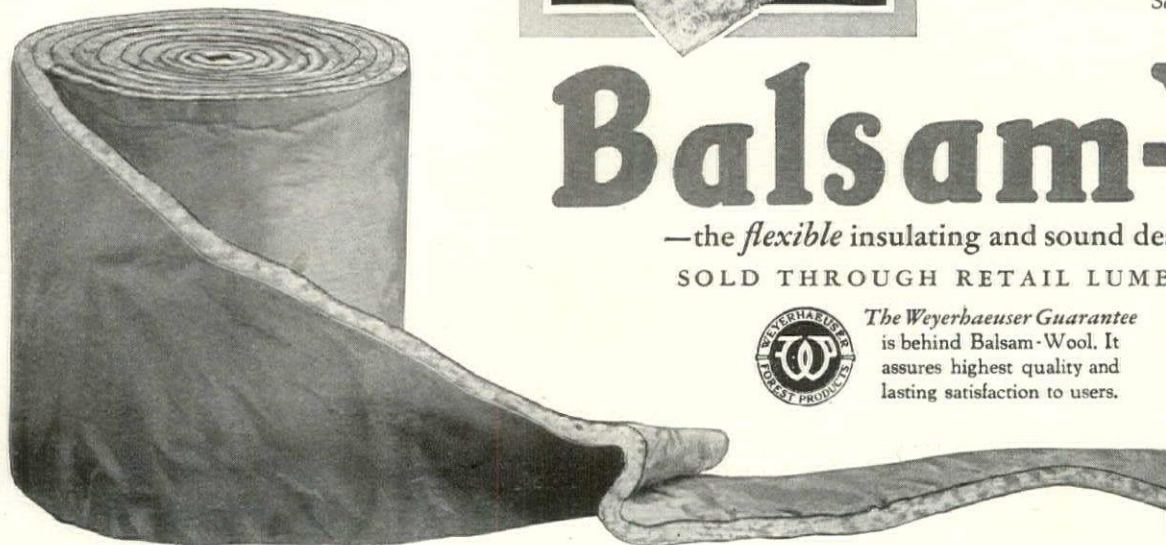
Name _____

Business Address _____

Make of Car _____ Model _____ Year _____



Balsam-Wool is a blanket of fluffy wood fibre that looks and feels like sheep's wool and is its practical equivalent in insulating efficiency. Balsam-Wool is wind-proof, waterproof, fire-resistant, sanitary and durable.



It / tucks / in

~ ~ the first
requisite of a real
insulating material

It will pay you to remember these simple facts when you select an insulating material for your house.

First, bear in mind that practically all insulating materials now on the market may be classified as either rigid or flexible.

The rigid type includes the flat, dense "board" types. The flexible materials are of the "blanket" type and are used as a lining in walls and roofs. They are *added* to the walls solely to make it easier and more economical to heat a house.

Balsam-Wool is this type of material. Any carpenter can easily tuck strips of this *flexible* material between studdings and joists and right into every crack, corner and crevice—around window and door frames. And obviously, this is the only way to make a house heat-tight and weatherproof.

Insulating value also depends on the *thickness* of the material. Authorities say that adequate results—the greatest savings—can be secured only by adding a *full inch* of true insulation throughout a house. Balsam-Wool is the only blanket form of building insulation sold in *full inch* as well as half-inch thicknesses.

Investigate the subject thoroughly before you spend a cent. Send now for a free sample of Balsam-Wool and our instructive booklet, "House Comfort That Pays for Itself"—the facts about *true* insulation.

WOOD CONVERSION COMPANY

Makers of both flexible and rigid insulation

Mills at Cloquet, Minnesota

Sales Offices in Principal Cities

Balsam-Wool

—the *flexible* insulating and sound deadening blanket

SOLD THROUGH RETAIL LUMBER DEALERS



The Weyerhaeuser Guarantee is behind Balsam-Wool. It assures highest quality and lasting satisfaction to users.

WOOD CONVERSION COMPANY
Dept. 81, Cloquet, Minn.

Gentlemen: Please send free sample of Balsam-Wool and booklet "House Comfort That Pays for Itself." I expect to build a house ☐
I own an old house ☐

Name _____
Address _____
City _____ State _____

The HEART of Your Home

COMFORT, convenience, the health of your family, truly these are the things that make the heart of your home. To them we owe the modern adaptation of oil to domestic heating purposes.

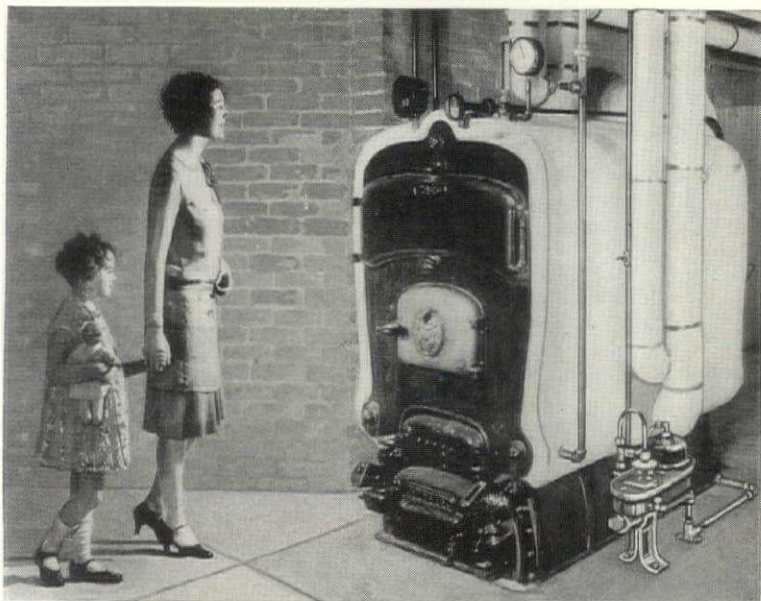


NOW—Oil Heat Has Been Simplified and Made Economical

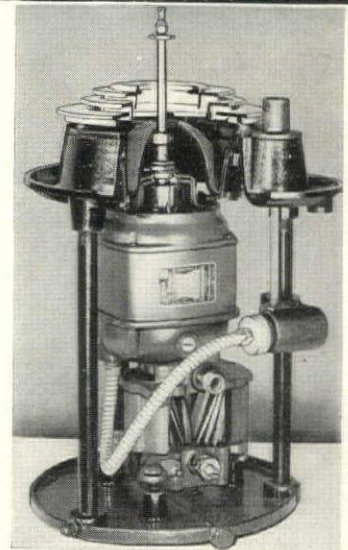
Three great principles of oil burning are combined for the first time in the Super Oil Heater—correct atomization of the oil, the disc flame and slow speed machinery. The result is the outstanding advantages that have led to the Super Oil Heater's popularity.

1. Low first cost.
2. Efficient—often more economical than a coal fire.
3. Simple—no complicated parts to get out of order.
4. Compact—no projecting mechanism (see the illustration below).
5. Quiet, of course, because installed in the boiler.

A few territories are still available for dealers. If interested write us immediately for full information.



Correct design and efficient production in the plant of The Potter and Johnston Company, famous for thirty years as master builders of automatic machines makes possible this low price



\$375

Plus tankage and installation

Write for "The Facts about Home Heating with Oil".

The Super Oil Heater Company
1027 Newport Avenue, Pawtucket, R. I.

☐ Please send me "The Facts about Home Heating with Oil".

☐ Tell me about your proposition to dealers.

Name.....

Street.....

City and State.....

SUPER
AUTOMATIC OIL HEATER
FOR HOME HEATING

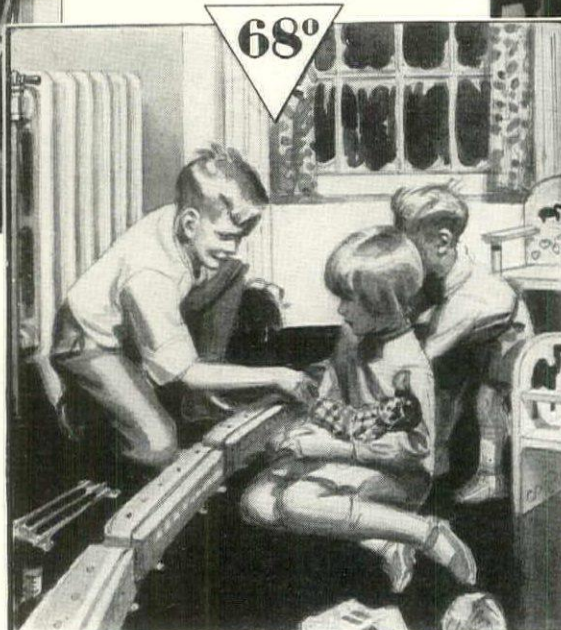
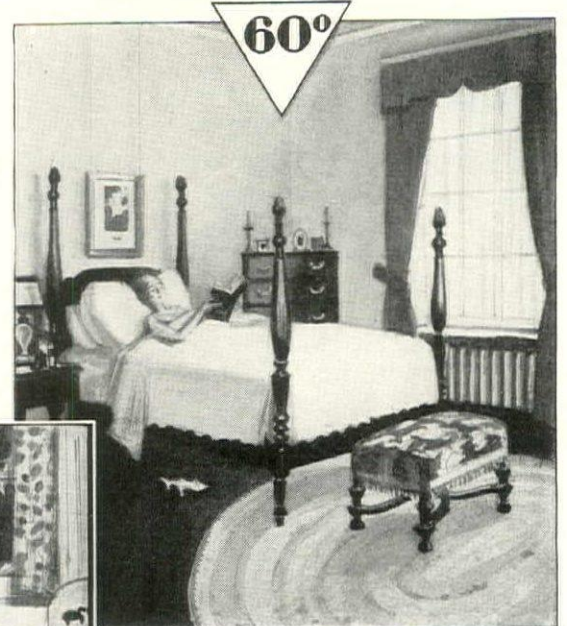
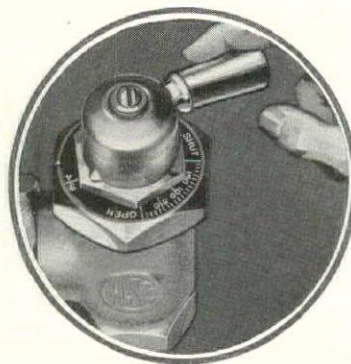
1027 NEWPORT AVENUE

PAWTUCKET, RHODE ISLAND

In each room..

a touch of the finger

precisely controls the heat



A HEATING system locally controlled from every room. More flexible than your lighting system. A swing of the little handle on the radiator valve increases or lowers the heat of that room, with no effect on the temperature of other rooms. That, in a few words, is what Hoffman Controlled Heat can accomplish.

"Controlled Heat" is a vapor vacuum system. It is quickly responsive to your wishes. It enables radiators to give off full heat, three-quarters heat, half heat, quarter heat, or none. With ordinary steam heating systems radiators are either fully hot or cold. With Controlled Heat you can regulate each room as easily as you regulate the heat under each pot on a gas range—with the touch of a finger.

This most convenient heating system

conserves fuel as well. Completely under your control, heat is generated only as needed. There is no waste. And with a Hoffman Controlled Heat system only low pressure is required. Each ounce of pressure is effective.

Like all other Hoffman steam heating accessories, Hoffman Controlled Heat equipment can be installed with any standard

make boiler and radiators where vapor heat is desired. It is guaranteed by its makers for five years.

If you plan a new home of any type you will want to know more about Hoffman Controlled Heat. A post card brings the whole interesting story to your door by mail. Address Hoffman Specialty Company, 25 West 45th Street, New York City. Manufacturers of the "Watchmen of the Coal Pile" Air Valves.



HOFFMAN

CONTROLLED HEAT

Pyrofax Gas, the faultless fuel,

*brought in steel cylinders from the natural gas fields
to your own kitchen*



A highly organized distribution service supplies thousands of country homes with Pyrofax Gas. This service is prompt and dependable, because of the hundreds of Pyrofax service stations throughout the country.

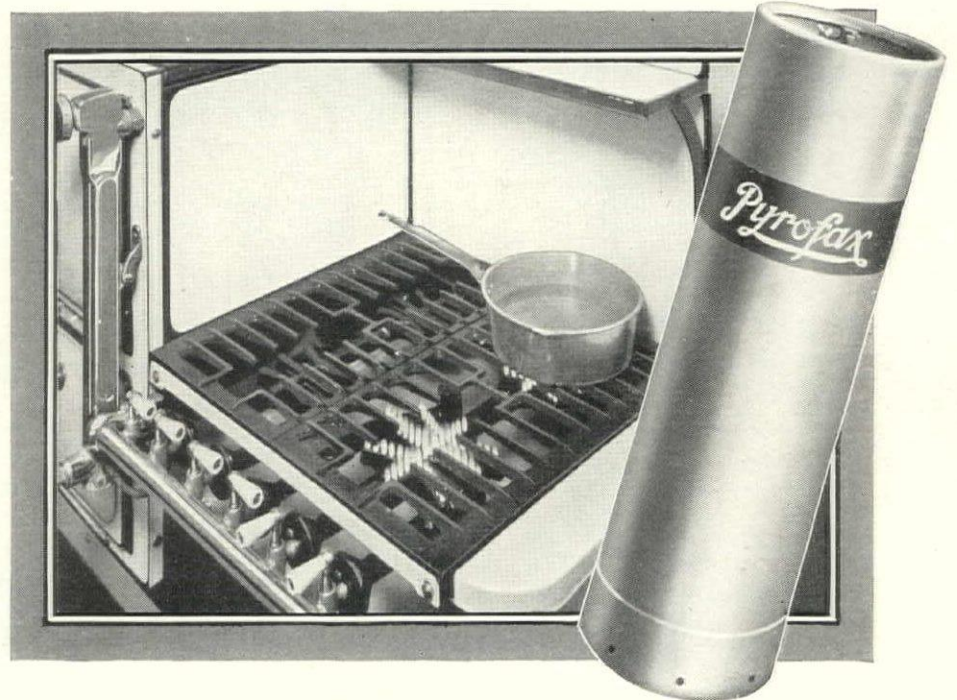
NOW every home beyond the reach of gas mains can have gas for cooking—real gas, the faultless fuel. Think of it! A genuine gas range in your country kitchen! A handsome, modern stove—one equipped with an automatic temperature regulator; one that will cook perfectly.

Pyrofax is actual gas, derived from natural gas. It is stored in steel cylinders and distributed throughout the country by hundreds of conveniently located delivery and service stations.

Using Pyrofax is as convenient as having city gas piped into your house. Two steel cylinders, each containing the equivalent of approximately 5000 cubic feet of artificial gas, are your source of supply. One is in reserve while the other is in use. Pyrofax Gas is brought, through standard gas pipe, to your gas range and other gas appliances. Simply turn the gas cock and light the burner. No waiting. No mixing. No carburetor or generator is necessary. Pyrofax is not kerosene, gasoline or carbide. It is real gas—always ready with a hot flame to cook as only gas can. Of course, this perfect fuel is absolutely clean and sootless. It burns just like city gas—blue and very hot. Instant control of both flame and temperature, so essential to the best results in cooking, is possible with Pyrofax Gas. It is efficient, economical, trouble-free and safe. It keeps kitchens cool and spotless.

Thousands of country and suburban home owners, institutions and industries use and endorse Pyrofax Gas as a perfect fuel for cooking and general use. Leading gas range

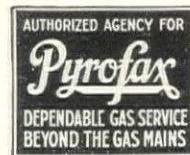
Genuine gas ranges burning real gas can be used beyond the reach of gas mains with Pyrofax Gas Service. Note that the gas cocks, gas burners and manifold of this gas range are exactly the same as those on a range with city gas. You can have Pyrofax installed right away and cook on a handsome, efficient gas range in your country kitchen, just as you would with city gas.



manufacturers recommend it for use with standard gas ranges equipped with oven heat regulators.

Following is an extract from a report of the U. S. Geological Survey of 1913: "Were it possible to transport natural gas as coal, petroleum or other fuels now in use are transported, it would be the leading fuel of the world and its value would probably exceed that of any other commodity." It is possible, now, to transport a refined derivative of natural gas—Pyrofax Gas—and in Pyrofax Gas you have this perfect fuel ready to serve you in your home beyond the gas mains.

Pyrofax Gas is manufactured and marketed



This sign identifies the Pyrofax dealer in your community.

Cost of equipment including gas range, completely installed, exclusive of gas—

\$135 and up

depending on equipment selected

by the Carbide and Carbon Chemicals Corporation, which, with its associated companies, is the world's largest producer of compressed gases. The standing of the manufacturer is assurance of the utmost dependability in the product and a guarantee of continued service.

Pyrofax Gas Service can be installed in your home without trouble or delay. Get in touch with the local agent or return the coupon for more complete information.

P Y R O F A X D I V I S I O N
C A R B I D E A N D C A R B O N C H E M I C A L S C O R P O R A T I O N

Unit of Union Carbide  and Carbon Corporation

BOSTON—1017 Old South Building
CLEVELAND—Madison Ave. and W. 117th St.
CHICAGO—Peoples Gas Building

Carbide and Carbon Building
30 E. 42nd St., New York

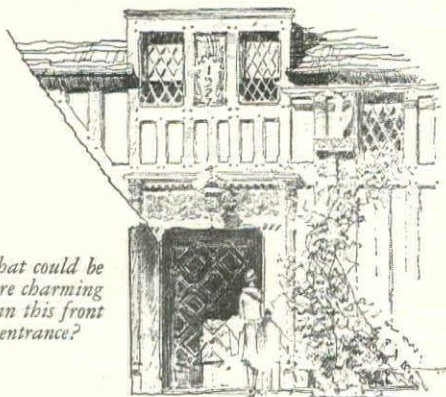
MINNEAPOLIS—600 First National Soo Line Bldg.

DETROIT—General Motors Building
ST. LOUIS—4228 Forrest Park Blvd.
SAN FRANCISCO—114 Sansome Street

PYROFAX DIVISION HG-428
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

Please send me further information on Pyrofax and the name of the nearest distributor.

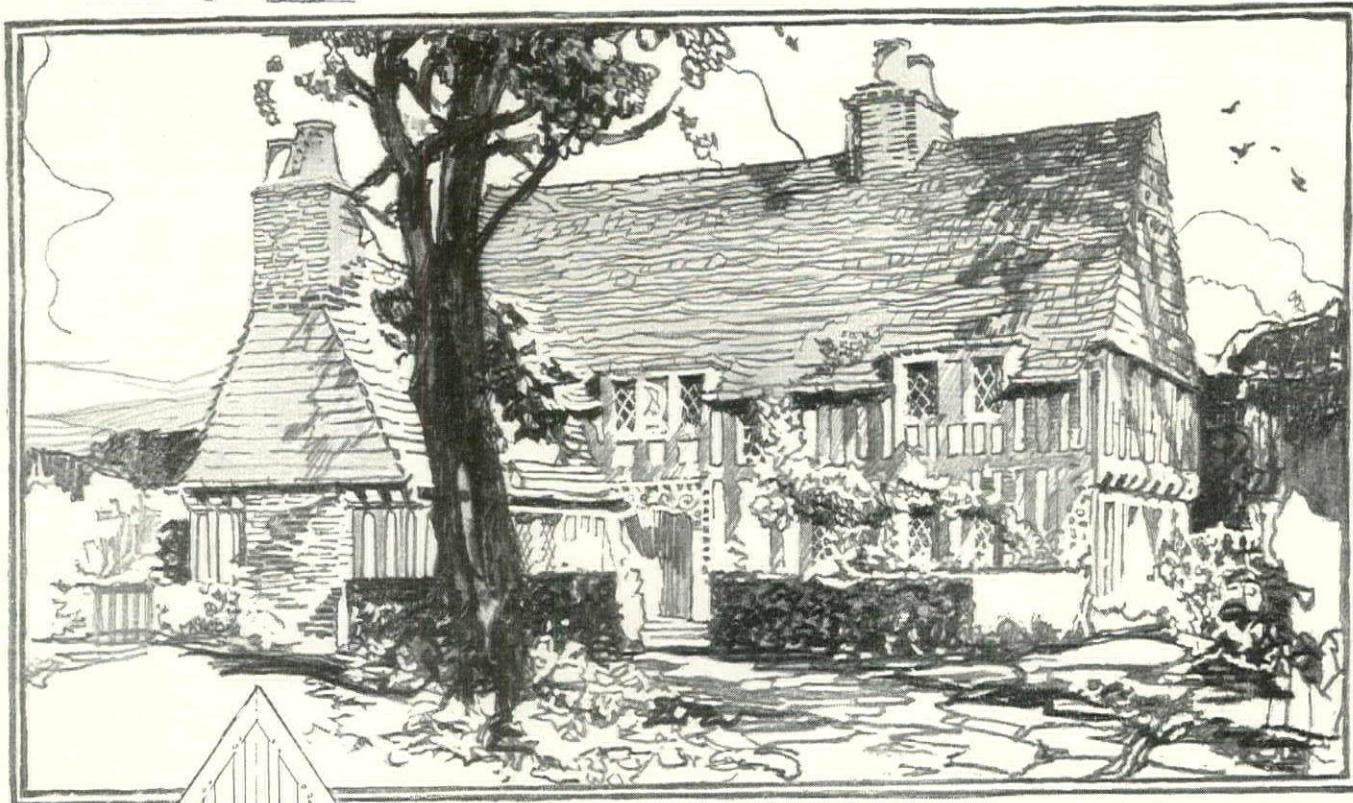
Name _____
Address _____



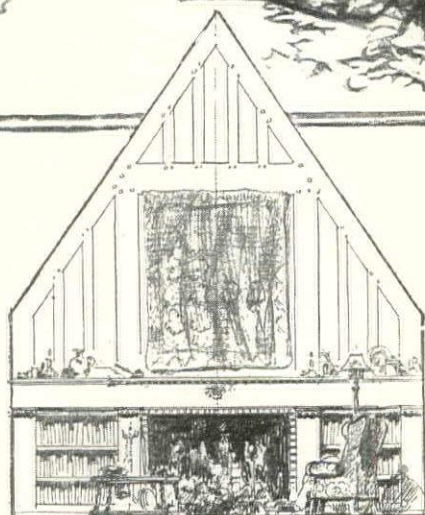
What could be more charming than this front entrance?

An *all*-timbered half-timbered home

—and it might be in Normandy



John J. Landon, Architect, Los Angeles



This very livable living room is paneled with West Coast Hemlock. It has wood trusses and shows the paneled construction.

Awarded first mention in the West Coast woods architectural competition

THE architect designed this very attractive house to reproduce—with West Coast woods—the charm of the cottages of Northern France... with their steep pitched roofs, timbered walls, carved beams and many other pleasing exterior and interior details.

The unusually attractive *all*-timbered half-timbered effect is obtained by the use of adze-surfaced wide Douglas Fir battens over Douglas Fir plank. Frame to be of Douglas Fir or West Coast Hemlock. The battens to be stained darker than the panels, with rottenstone dusted over all.

The roof is of vertical grain Western Red Cedar shingles or shakes with doubled ridges and eaves, and laid

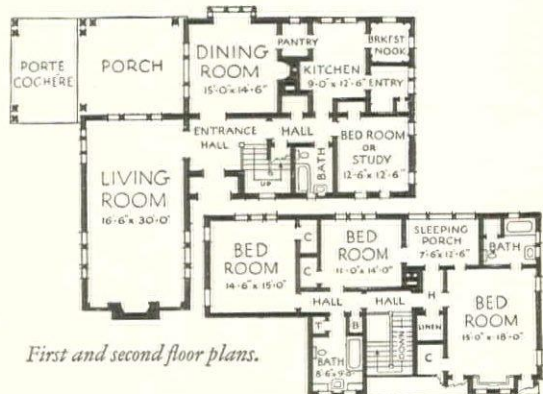
with a gradually lessening weather exposure as they near the ridge... fastened with zinc coated or copper nails to insure a permanent roof.

Interior paneling of West Coast Hemlock. Beams and posts of Douglas Fir—stained and antiqued. The entrance hall and stair rail of Douglas Fir with sand-etched design.

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THE second annual exhibition of The Decorators' Club will be held at the Grand Central Art Galleries from April 3 to 14 inclusive. The Exhibition will show a number of living rooms done by prominent and well known decorators. The Club is working in coöperation with the Grand Central Art Galleries and for the first time is stressing the importance of pictures in the home.



THE Decorators' Club is an organization for women who have been and are taking the pioneer steps in giving to the public a real professional service in decoration wherein the interest and needs of the clients are paramount. It admits no members who have had no definite academic and technical training or their equivalent in years of actual experience in the field.

The list of exhibitors will therefore include such well known leaders in this field as Margery Sill Wickware, Ruth Lyle Sparks, Diane Tate & Marian Hall, Arden Studios, McBurney & Underwood, Violet Grosvenor, Adeline DeVoo, Ethel Reeve, Helen



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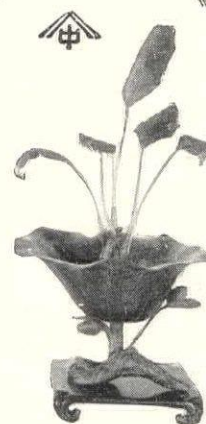
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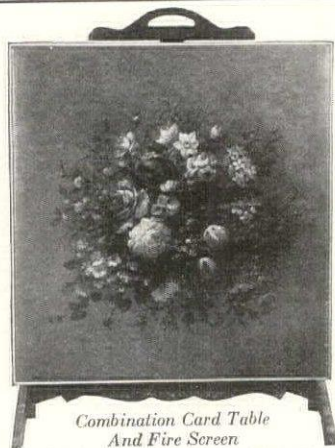


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BEAUTIFUL as period furniture is and always will be, one cannot but feel that a newer style, more representative of the present age with its changed demands, will better express our lives and subsequently our homes. And a newer style has arisen to fulfill modern needs. Furniture has become more compact and is designed on straight lines since machines more easily produce straight edges and flat surfaces than the flourishes and intricacies of hand craft. Motifs suggested by cubist and post-impressionist art replace those of Classic origin. Contrasting colors of a wider range supplant

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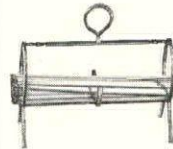
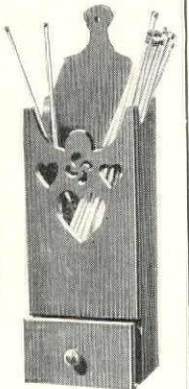
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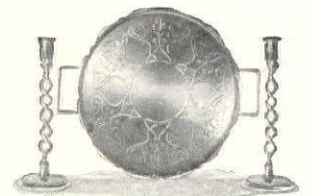
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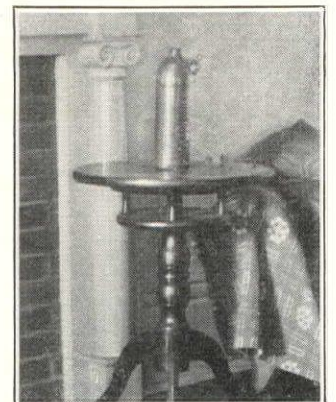
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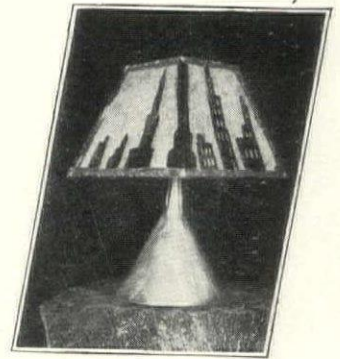
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With all this wealth of mind and matter at our disposal, what are we going to do with it? Are we ready to accept this new expression in furniture design for our homes or are we merely to admire it as a step forward in the history of design? To this end, the department stores, ever on guard, feeling the pulse of the nation, recognizing a need or a field for a commodity even before the first demand is felt, are now exhibiting the newest trend in furniture and decoration.



ABRAHAM & STRAUS show "The Livable House Transformed" as decorated under the direction of Paul T. Frankl. This presentation of modern art in an American home is a practical demonstration of the adaptability of the modern style to present day living. The importance of this exhibit lies not only in proving how modernist decoration combines with American living condi-



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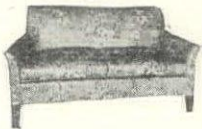
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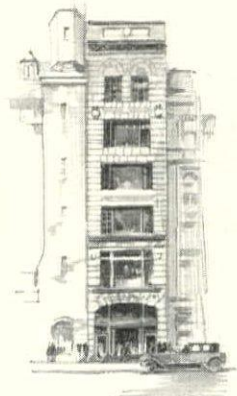
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TO further acquaint the American public with the best of the modern art movement in France, particularly in the field of furniture and decoration, Lord & Taylor recently (February 29 to March 17) held an Exposition of Modern French Decorative Art. The exhibits were the work of Ruhlmann, Chareau, Jourdain, Sue et Mare, Dunand, D. I. M., Choukhoeff and Rodier—all of whom in the appreciation of modern life stand as masters of this



PRINT BARGAINS

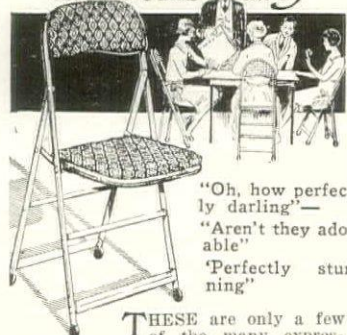
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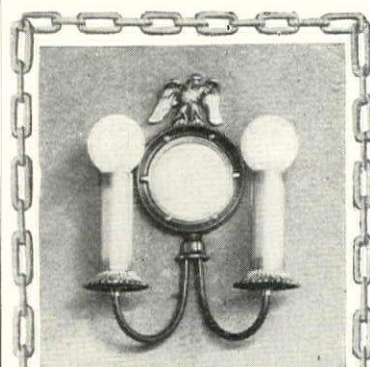
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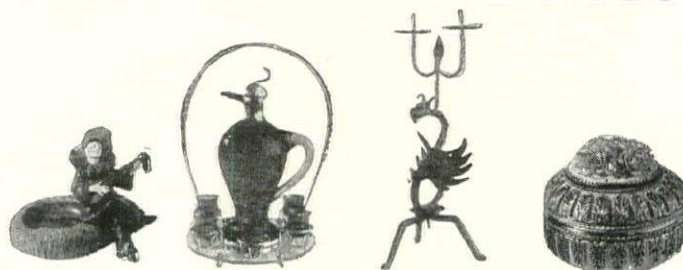
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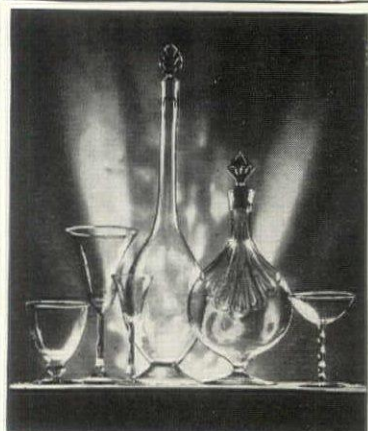
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new fashion of decorative art, and show that it is possible to live both comfortably and efficiently in the modern manner.

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It is interesting to note that the two great schools represented in the Exposition, although with the same goal in view—the creation of ultra-modern arts and decorations—arrive at them from two distinctly separate sources. The best of the Classic adapted to modern requirements may be seen in the creations of Ruhlmann. Cubism, impressionism, and other expressions of 20th Century individuality are sanely modified to the necessities of present day life by Chareau.



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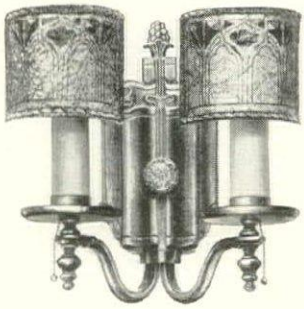
Members of the Decorators' Club, Inc. which is exhibiting at the Grand Central Galleries April 3 to 14.

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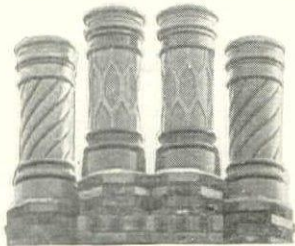


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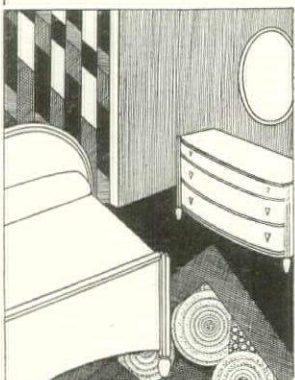
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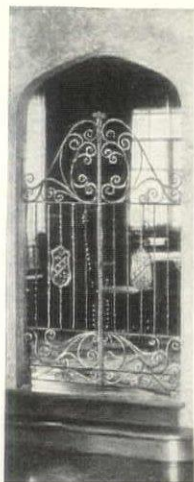
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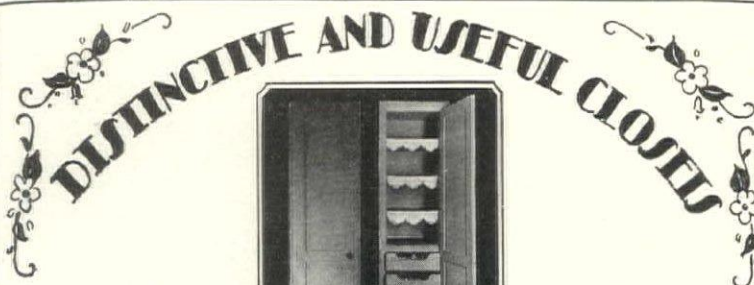
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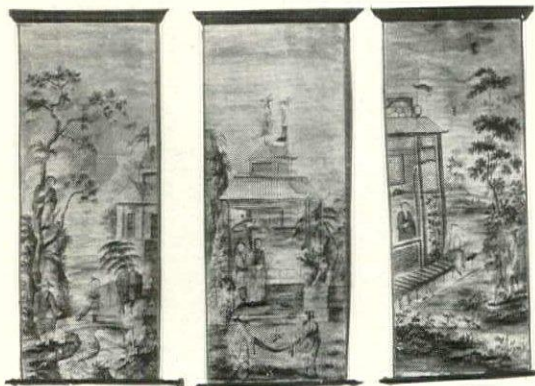
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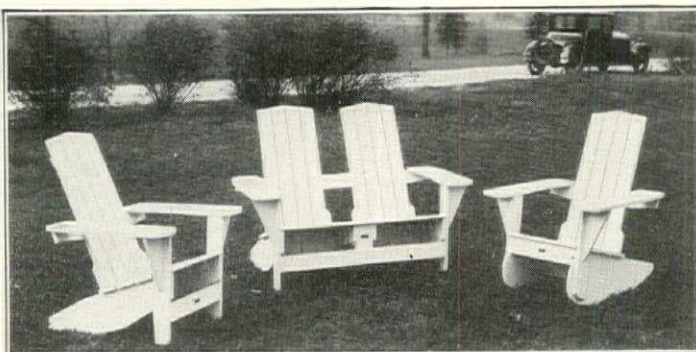
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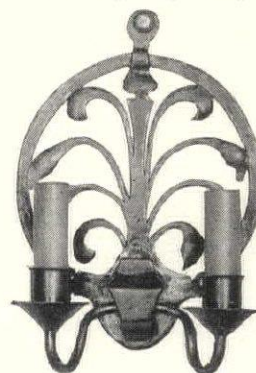
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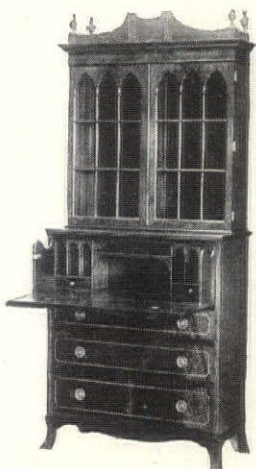
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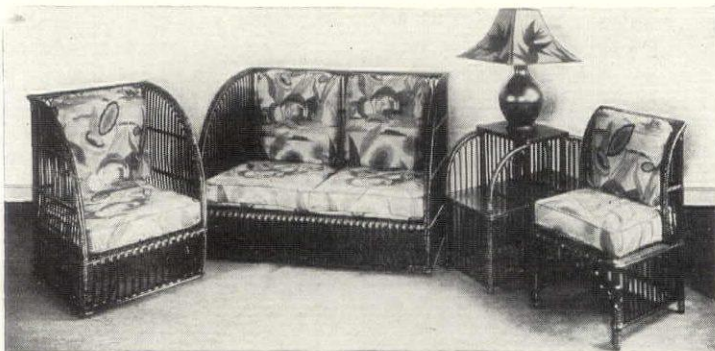
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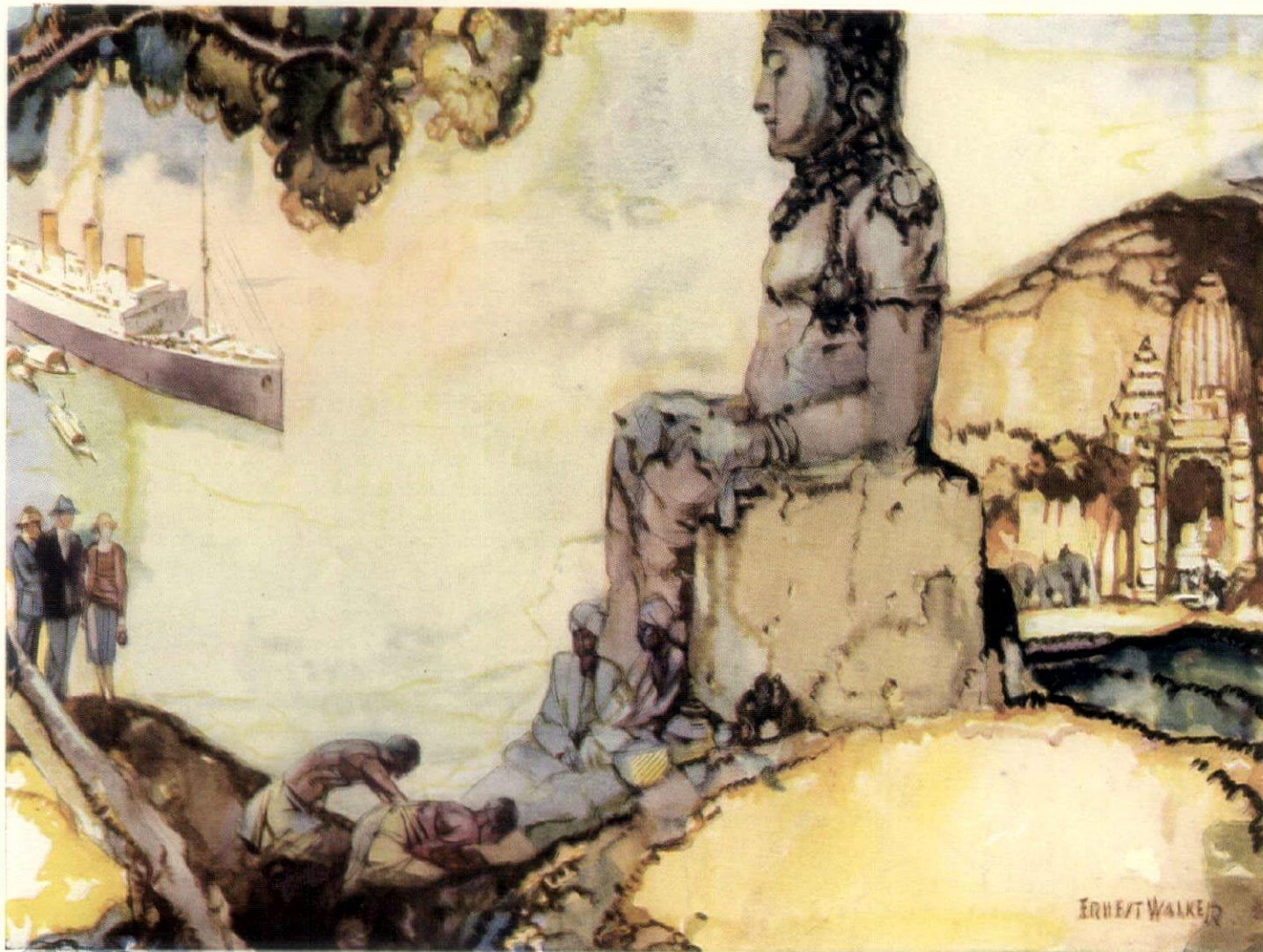
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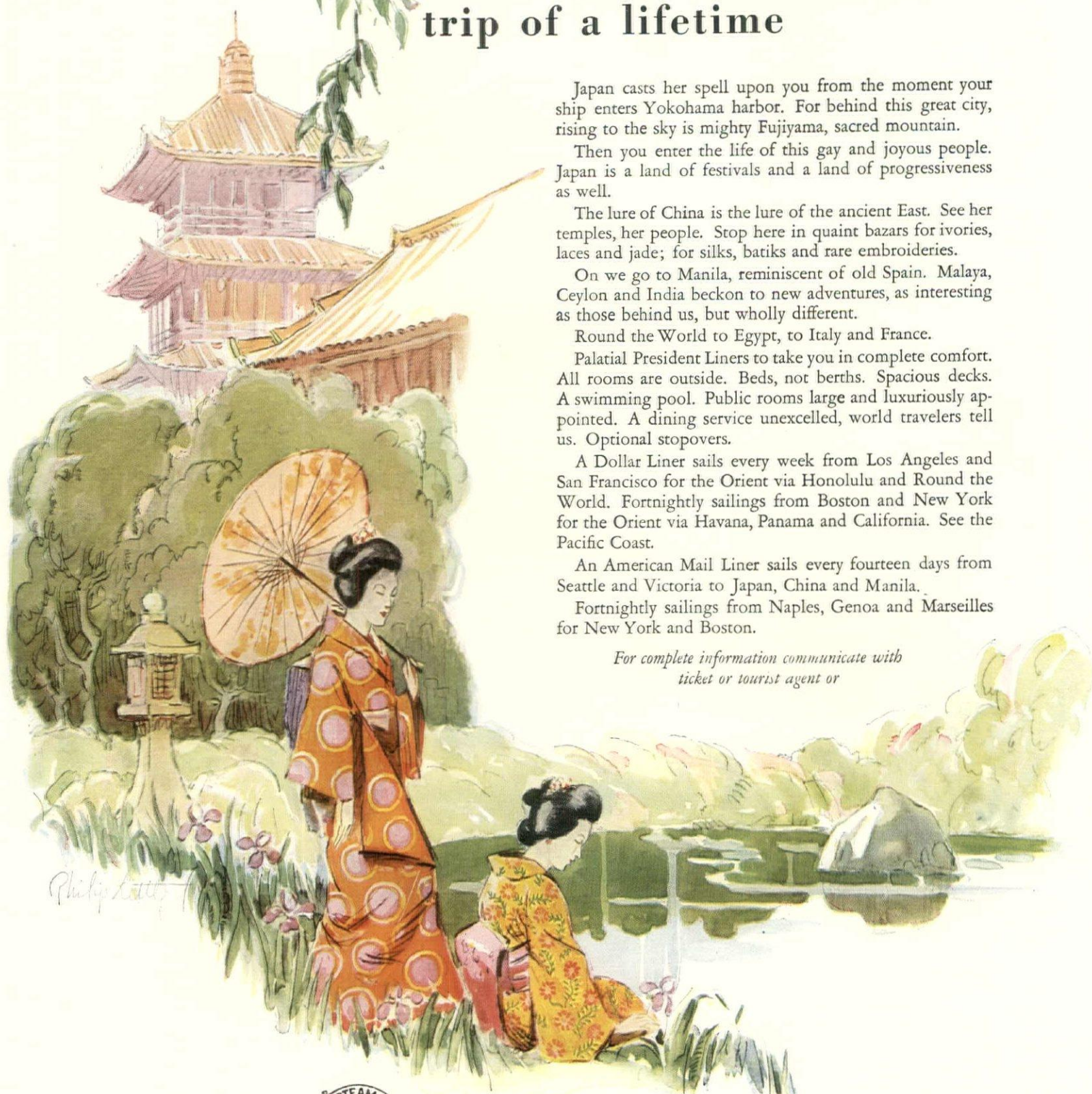
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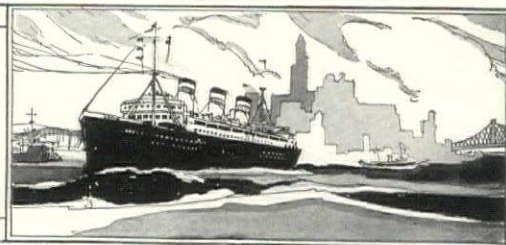


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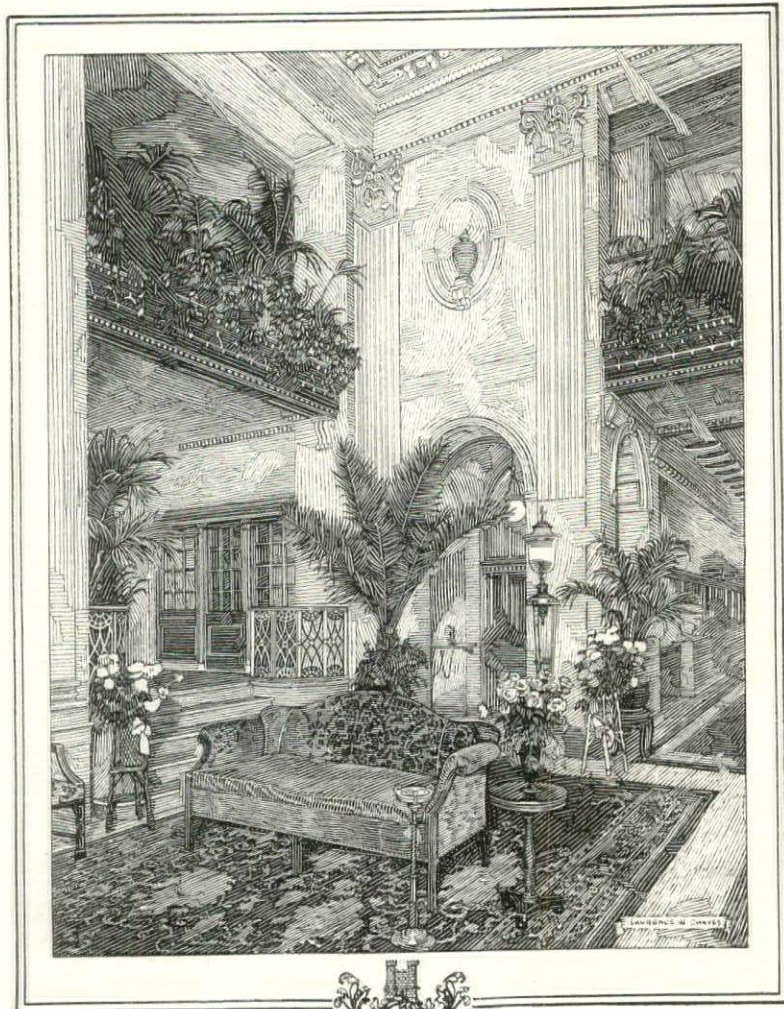


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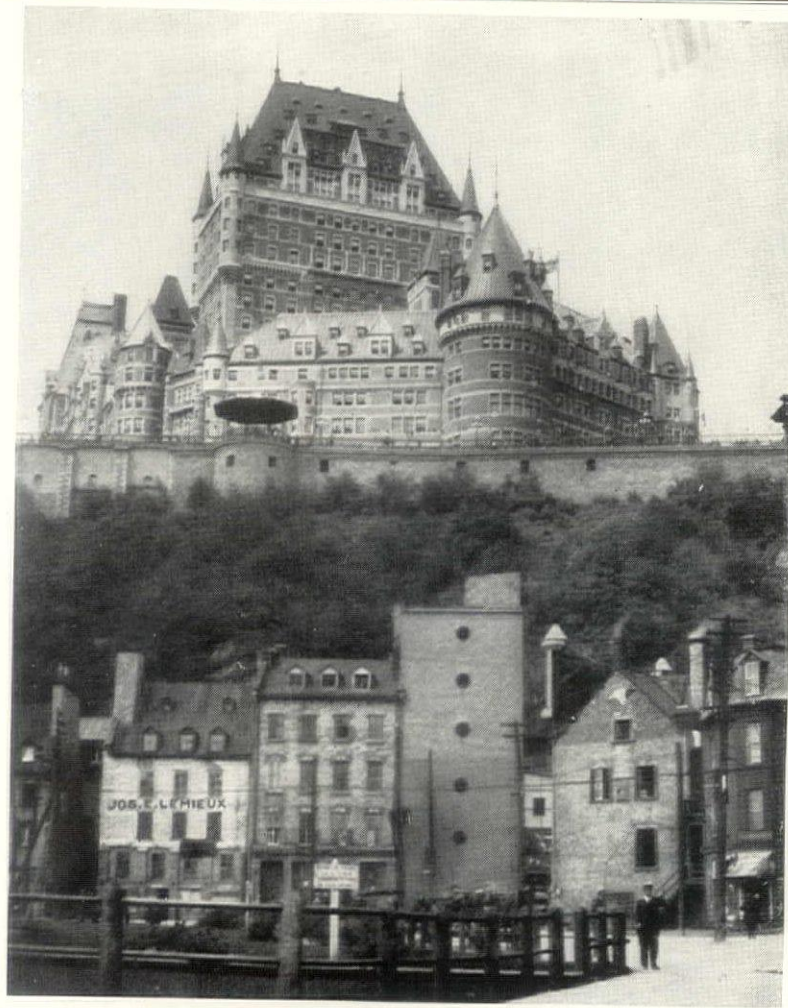
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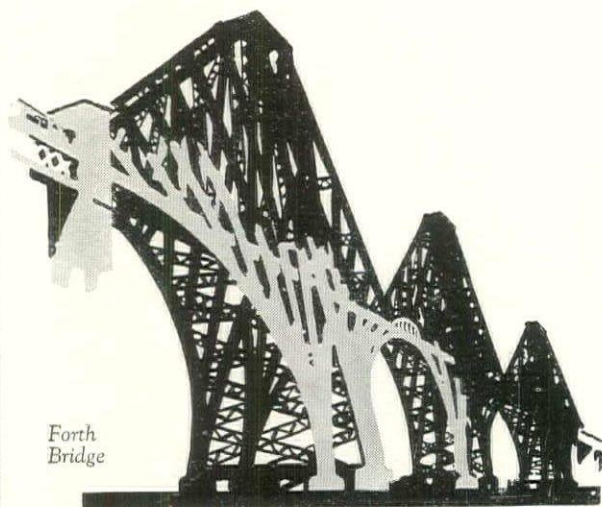


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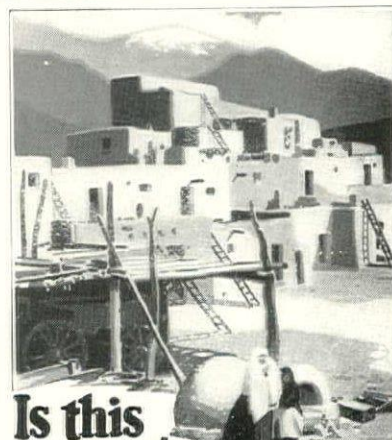
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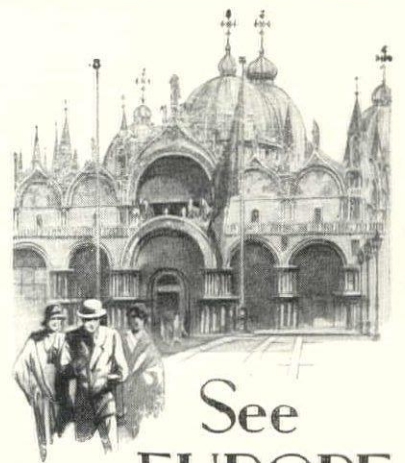
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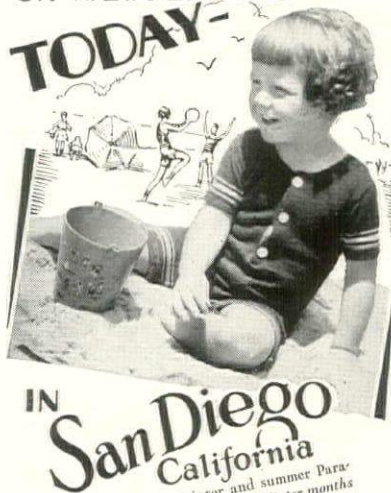
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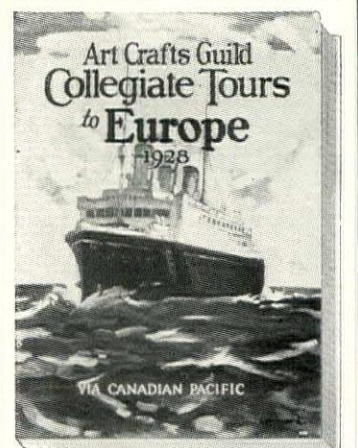
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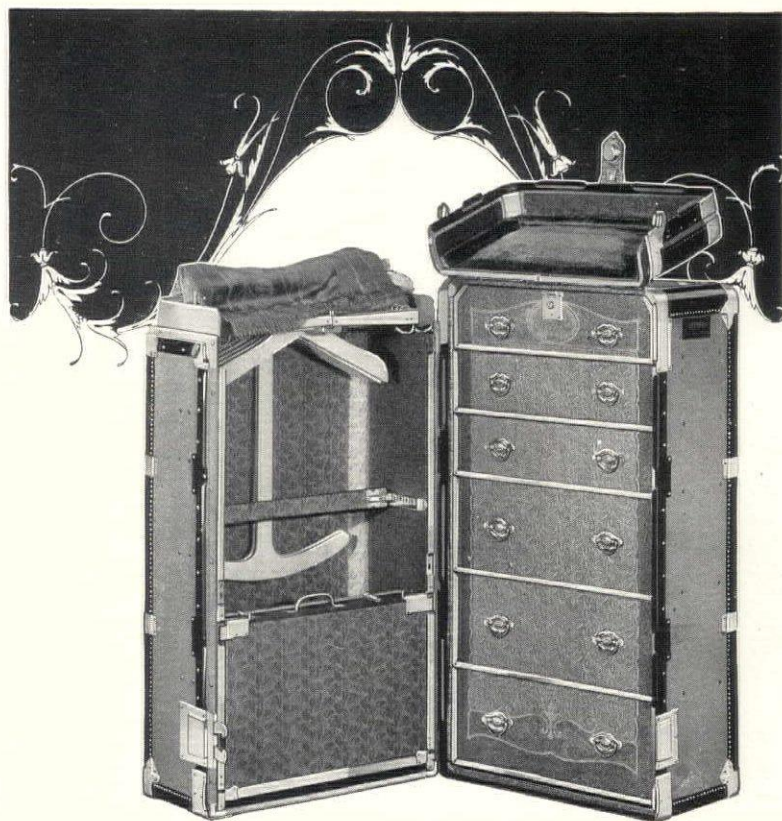


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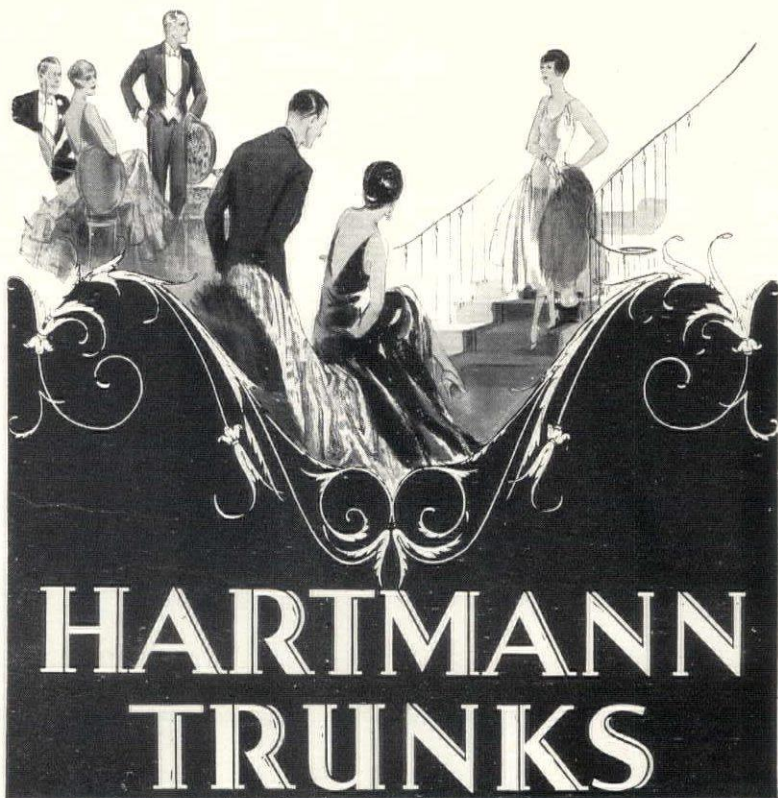
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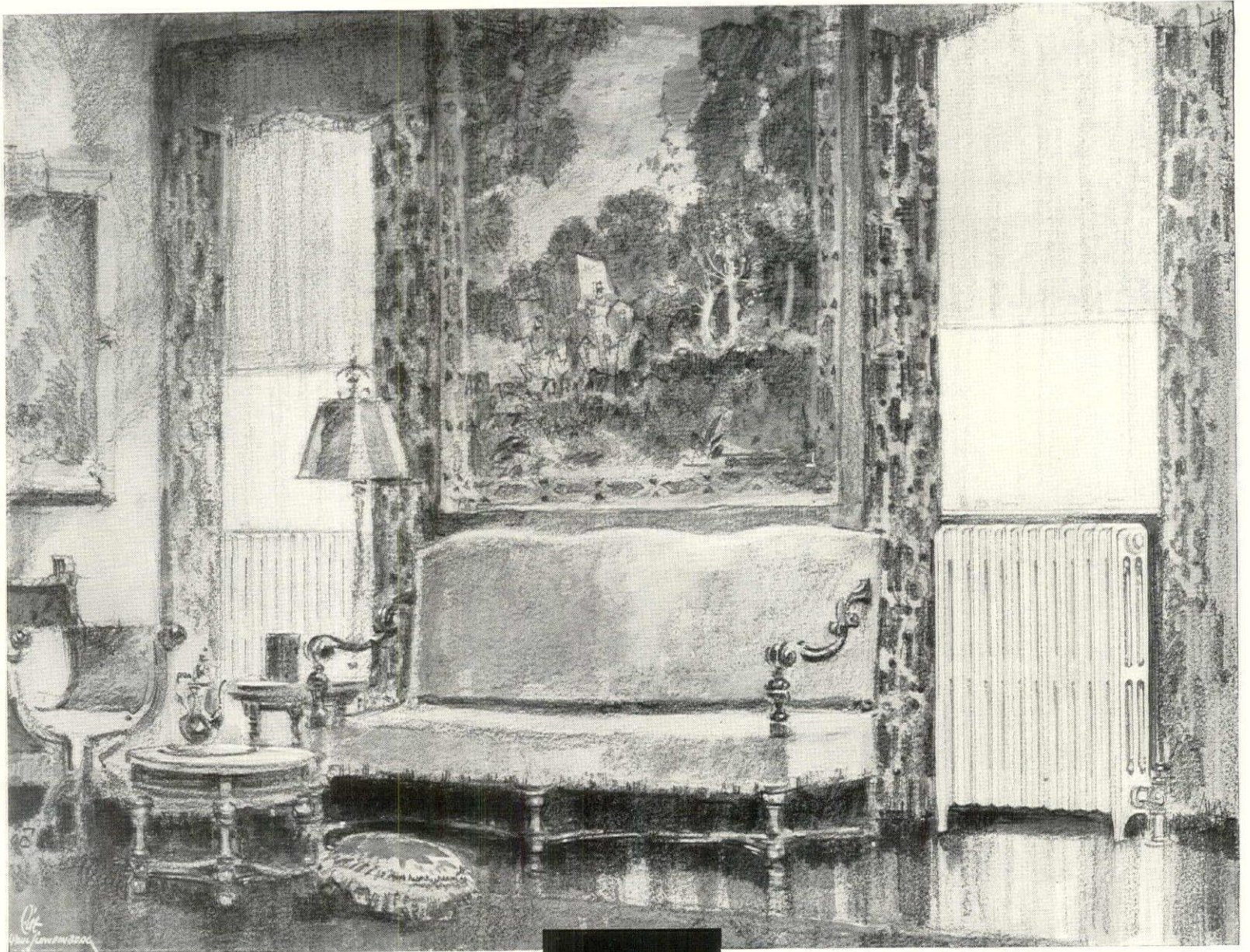
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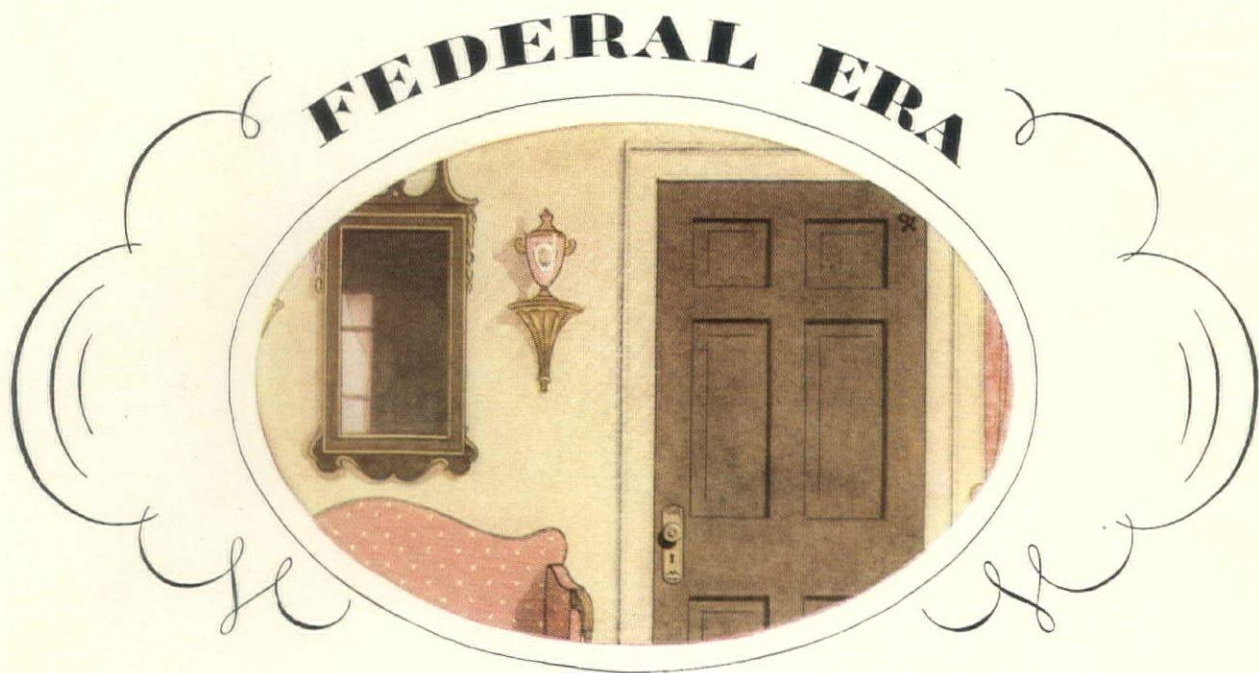
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RUSSWIN Hardware gives unfailing, trouble-free service—for a lifetime. Consult your architect or interior decorator, when making plans or write to us for descriptive booklet covering RUSSWIN Hardware expressly made for leading periods of design. Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor) New Britain, Connecticut—New York, Chicago, London.

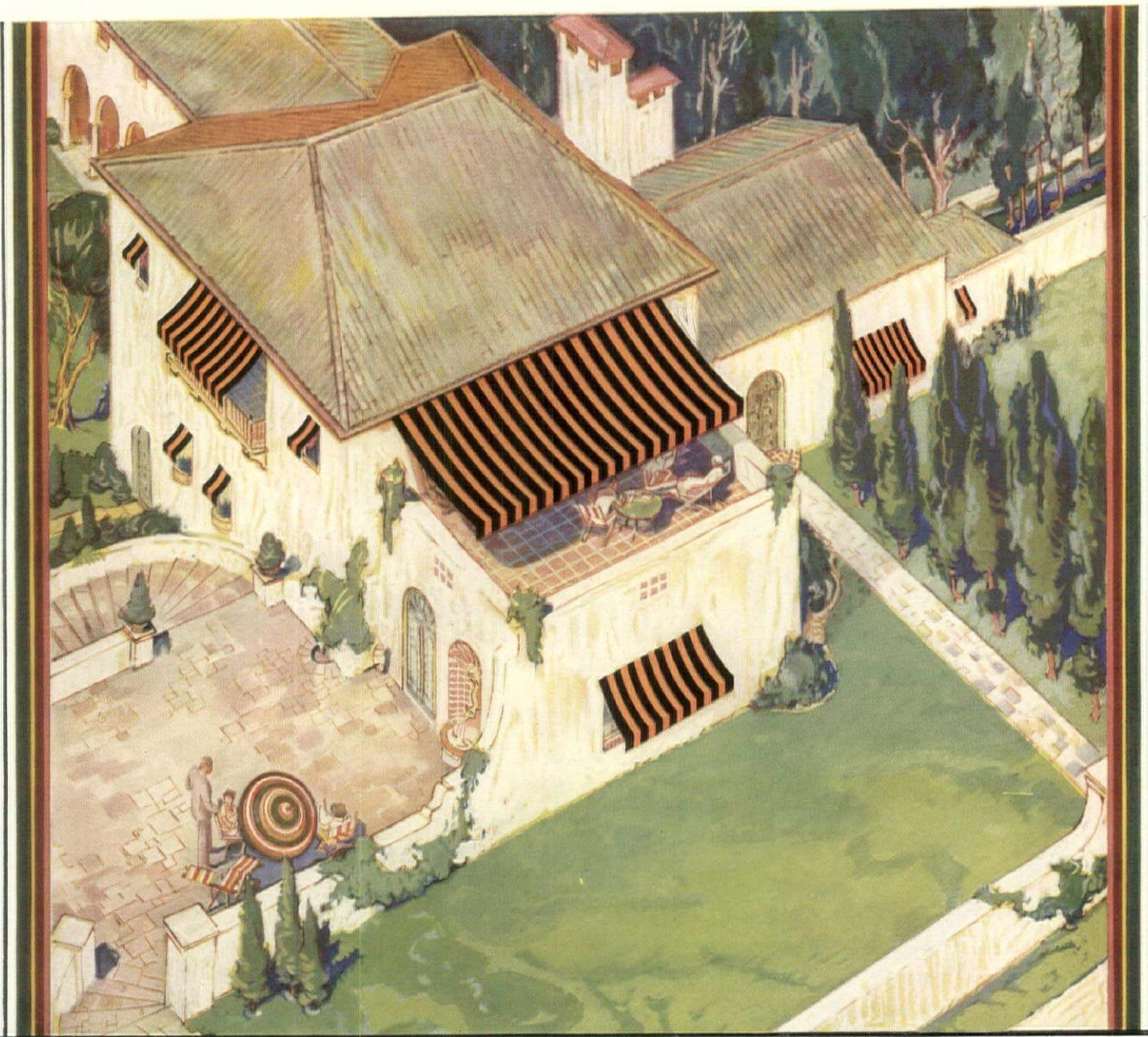


THE designs illustrated are but two of several fashioned expressly for the FEDERAL ERA—final assurance of a perfectly appointed and balanced room. Particularly, do they reflect in hardware, the delightful motifs of the Adam Period. CAENWOOD on the left; CALMAN on the right



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OTIS WOVEN STRIPES

How different they are---these new awning materials, with their brilliant, distinctive patterns woven lastingly in! And how they transform the home, making it as cheerful without as within!

Awnings, and porch and garden furniture impart new beauty to house and grounds when Otis Woven Stripes are used.

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Otis Woven Stripes are wonderfully practical, too. They are sturdily woven of finest materials, and are dyed with the fastest known dyes.

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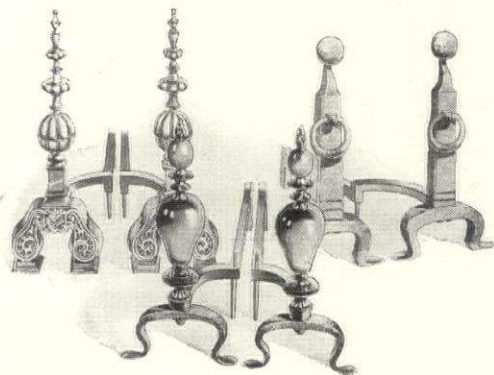
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or send us this coupon for free samples

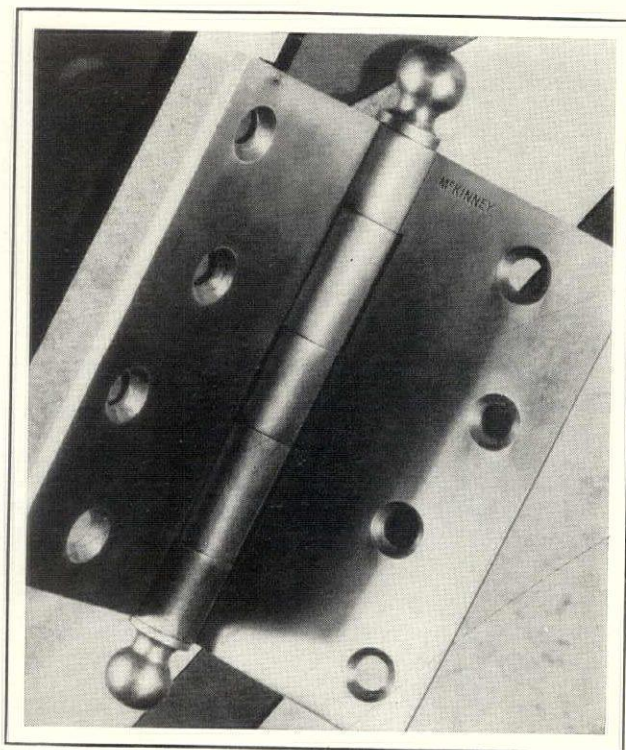


PAGE OF CREATIONS BY MCKINNEY

*Master Craftsmen
in the art of
making fine hinges
and forged Iron
Hardware, Andirons
and Lanterns*



From among designs by the thousands and Periods expressing many varying types of craftsmanship, McKinney has created fireplace equipment of surpassing beauty. Certain of the andirons and fire tools are in forged iron, others in brass with genuine English Antique finish, still others in combination of the two metals and finishes. The three illustrated are: Braddock, No. 16203 (left), Standish, No. 16202 (center) and Plymouth, No. 16213 (right).

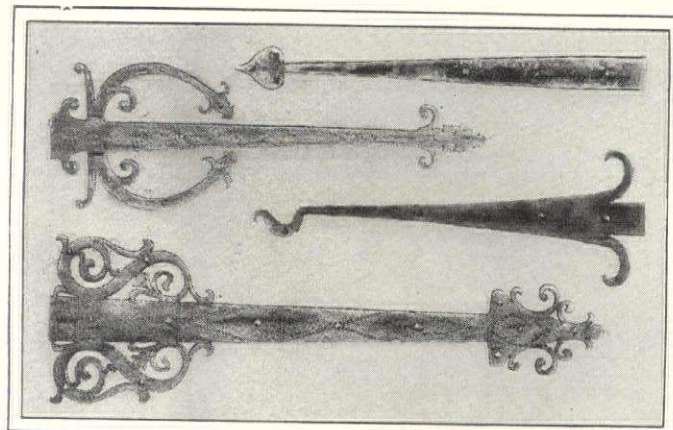


IT opens and closes like a beautiful book, this hinge—a more interesting book than was ever written—recording between its leaves the events of whole lifetimes... the gentle closing of a sick-room door... the happy swing of children's carefree play... the swift slam of passion... the intimate and constantly changing pattern of lives.

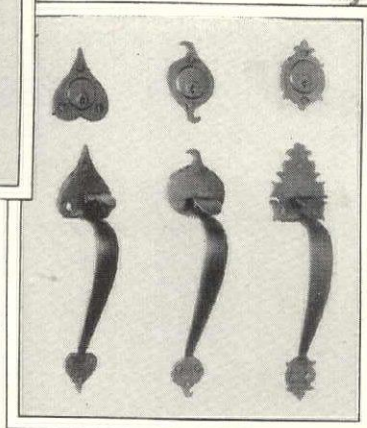
McKinney Hinges have been well designated as "The Jewelry of the Home". Their design, workmanship and finish have earned them the title. Our suggestion is, ask your architect, your builder, your Builders' Hardware Merchant to show them to you.

You will never regret the choice of good hinges—such hinges as McKinney makes.

McKinney Mfg. Co.,
Pittsburgh, Pa.



McKinney hinge straps are motivated from the finest examples of forged iron craftsmanship. Every piece is rust-proofed. The Swedish Iron finish catches the dull glint of light like the reflected gleam from a suit of ancient armor. Designs shown, from top to bottom are: Heart, Warwick, Etruscan, Alhambra... The three handle sets at right are the Heart, Curley Lock and Warwick in order.



Illustrating the beauty of shape and rugged strength of Forged Iron Hardware by McKinney. It has a texture of great charm and individuality. The pieces shown are a drop ring handle, three different knockers and (lower left), a forged iron escutcheon with Antiqued Hand Hammered Brass knob.



These McKinney Lanterns are based on designs which have won the favor of generations. There are two smaller sizes. All are rust-proofed and provided with genuine crackle glass. Either a chain or bracket arm can be supplied. Department, electrical and hardware stores carry them.

Forge Division, McKinney Mfg. Co., Pittsburgh, Pa.

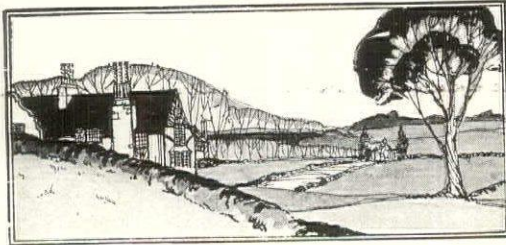
Please send me, without obligation, the items I have checked:

- ☐ Folio on Lanterns
- ☐ Brochure on Forged Iron Hardware

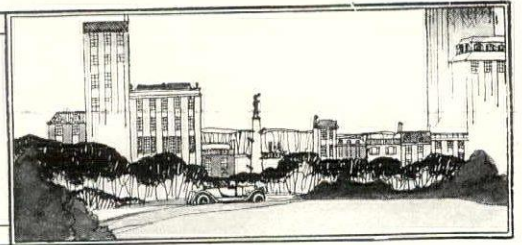
Name

Address H&G 4-28

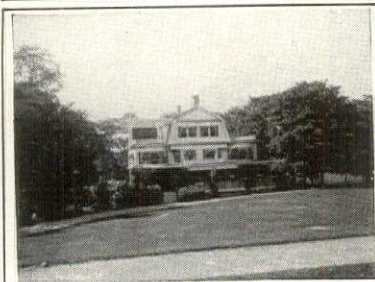




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If the property you want to sell, or lease, is the kind of property that would appeal to the discriminating taste of the readers of House & Garden, then obviously, the place to advertise it is in these pages, where it will meet the eyes of thousands of prospects who will appreciate its fitness. Advertising rates will be furnished you, or your agent, promptly upon application to House & Garden, 1930 Graybar Bldg., Lexington at 43rd, New York City.



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The charmingly laid out grounds, with rose garden, orchard, beautiful shrubs and fine old trees of many varieties, form a pleasing setting for the Colonial architecture of the buildings, and gives that much desired atmosphere of long established residence.

The place consists of eleven and a half acres, with two vegetable gardens, greenhouse, garage for seven cars and stabling for five horses, Lodge, out-houses and tennis court, which, together with the perfectly appointed main house, provide all the comforts of modern country life. Privacy is assured by the house being fully half a mile from the main road.

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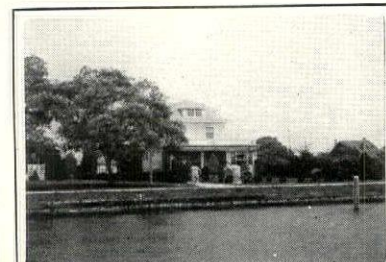
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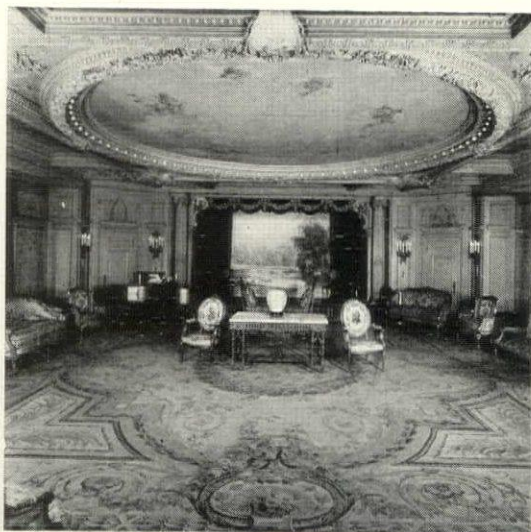
SATURDAY, MAY 5th, 1928

3 P. M. ON THE PREMISES

This estate, created by the late Daniel G. Reid at a cost of considerably more than three million dollars will be sold, regardless of price, to the highest bidder. Constructed with imported Scotch granite, according to the true French chateau tradition, the house contains approximately 35 rooms. All are splendidly furnished with rare antiques, tapestries and period furniture. In some cases rugs have been woven to blend with a particular room.

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BALLROOM AND THEATRE

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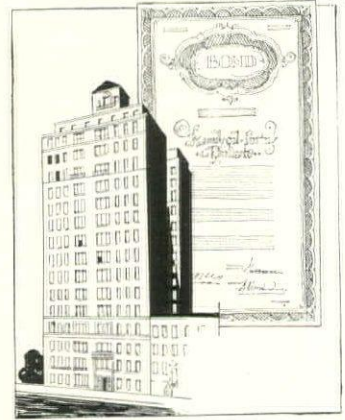
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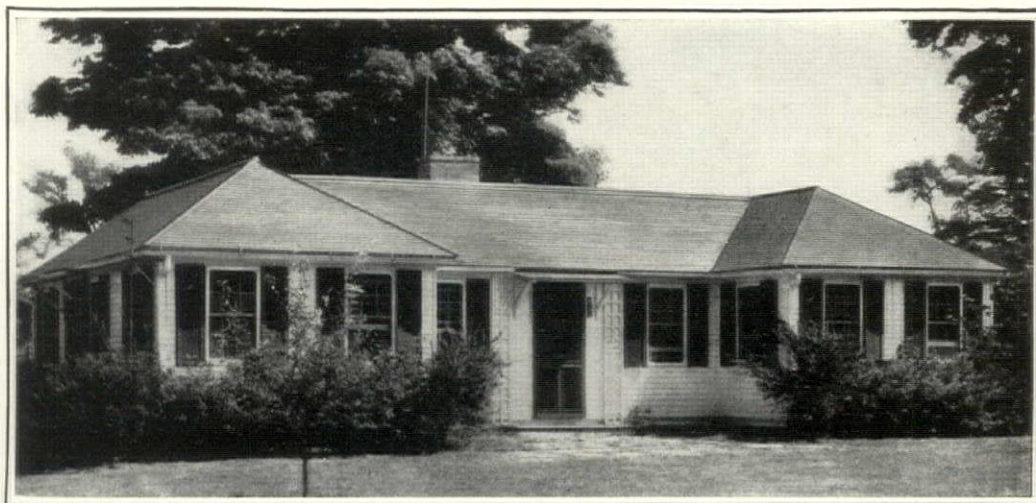


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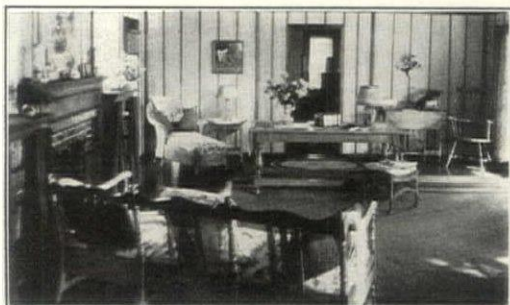
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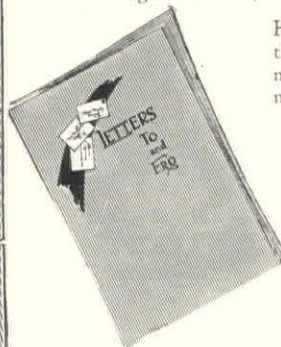


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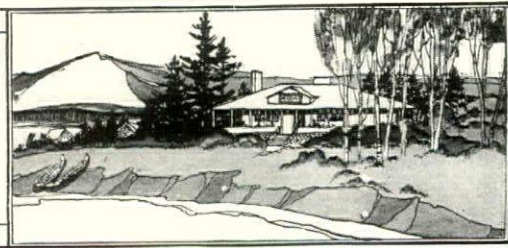
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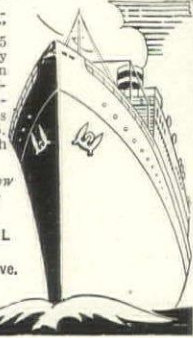
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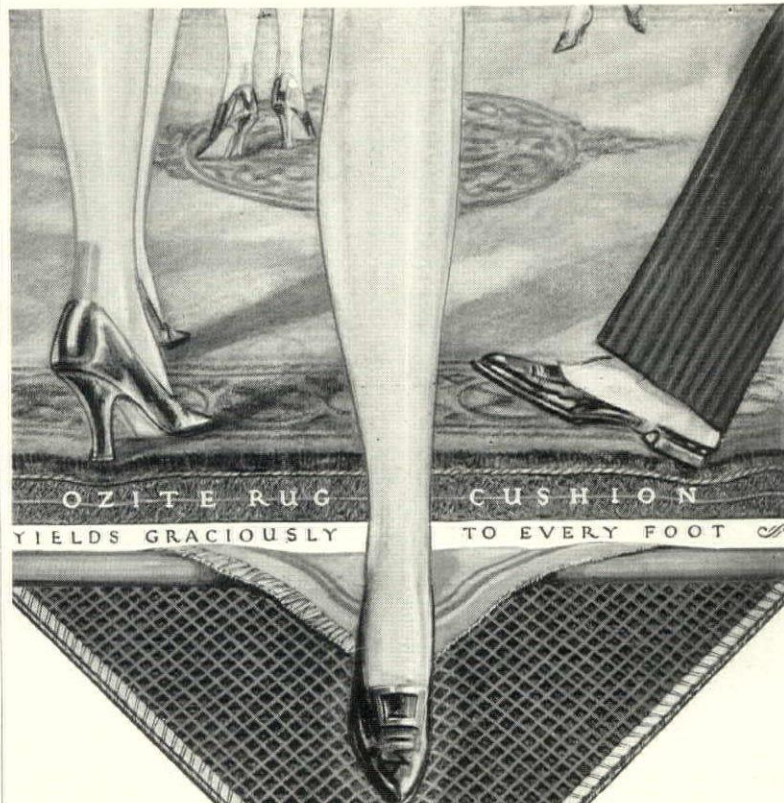
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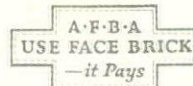
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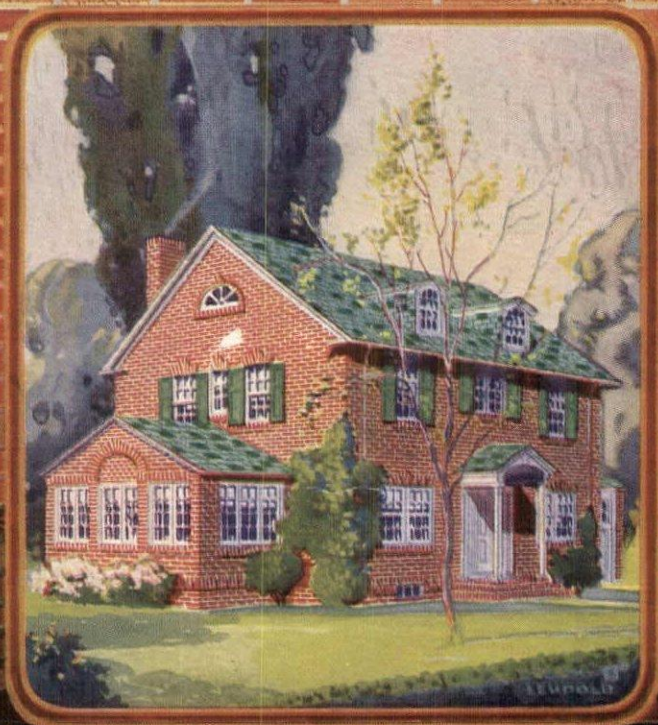
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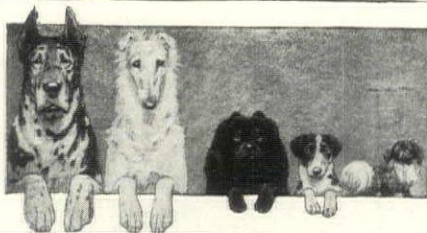
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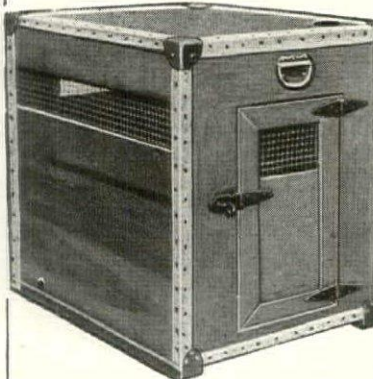
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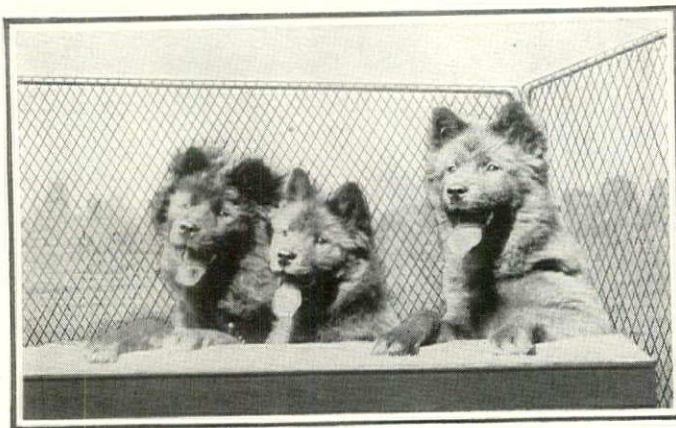
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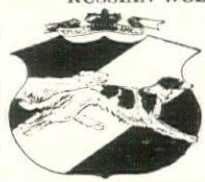
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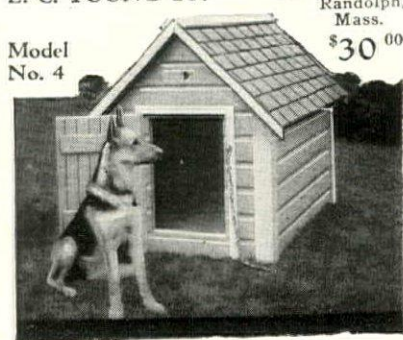
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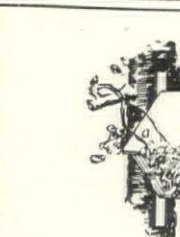
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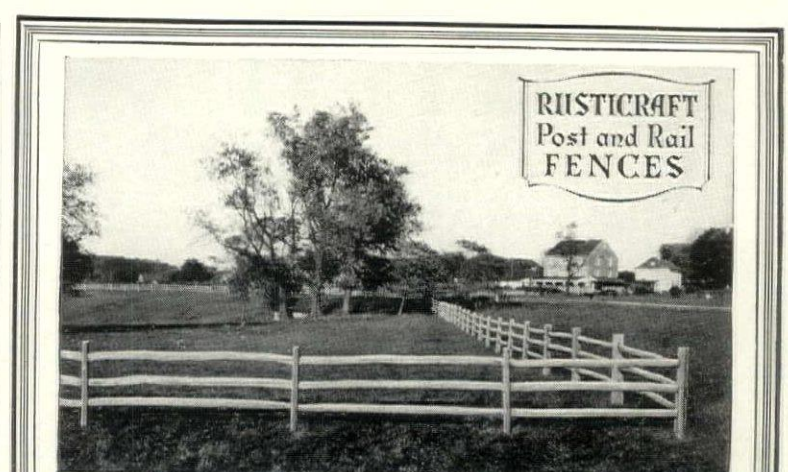
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AMID all the beauty of this home or the one you are planning, can you imagine a foul-smelling, unsanitary garbage can and dangerous rubbish heap as having any license on the premises! Instant disposal of all garbage and waste can be the easiest task in the kitchen.

The Kernerator does it all — no upkeep cost, nothing to wear out, no gas, coal or other fuel required. Garbage, tin cans and trash of all kinds are dropped through a handy hopper door in or near the kitchen and fall to the brick combustion chamber, connecting with the regular chimney, in the basement. An occasional match lights the air-dried accumulation. Non-combustibles are flame-sterilized for removal with the ashes.

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Write for booklet "The Sanitary Elimination of Garbage and Household Waste."

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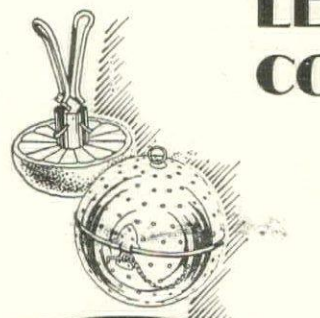
KERNERATOR
THE CHIMNEY-FED INCINERATOR

Garbage and Waste Disposal without Leaving the Kitchen.



Residence models as low as \$95, and the masonry adds but little more when regular chimney is used.

WHAT JANET GRAY SAW AT LEWIS & CONGER



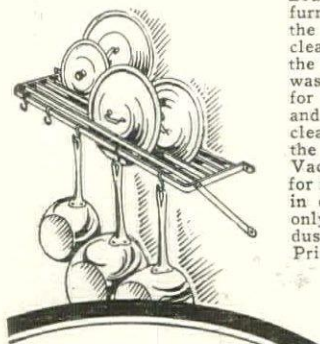
I'M for anything that short-cuts breakfast preparations. And the Grapefruit Corer does. It reaches into the heart of a grapefruit, and with one motion lifts out the core. \$2.00

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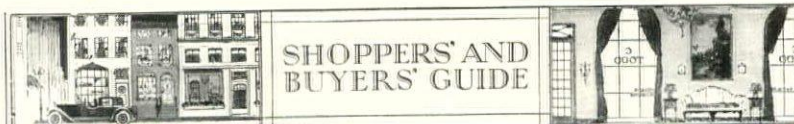
Janet Gray

LEWIS & CONGER

45th St. & Sixth Ave., New York City

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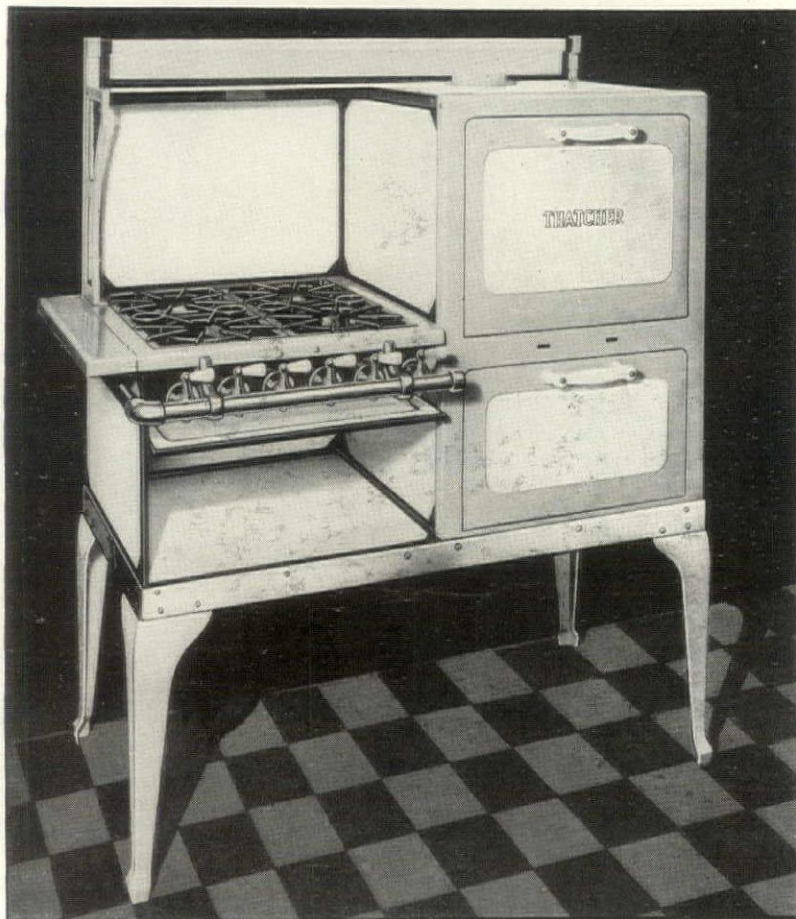
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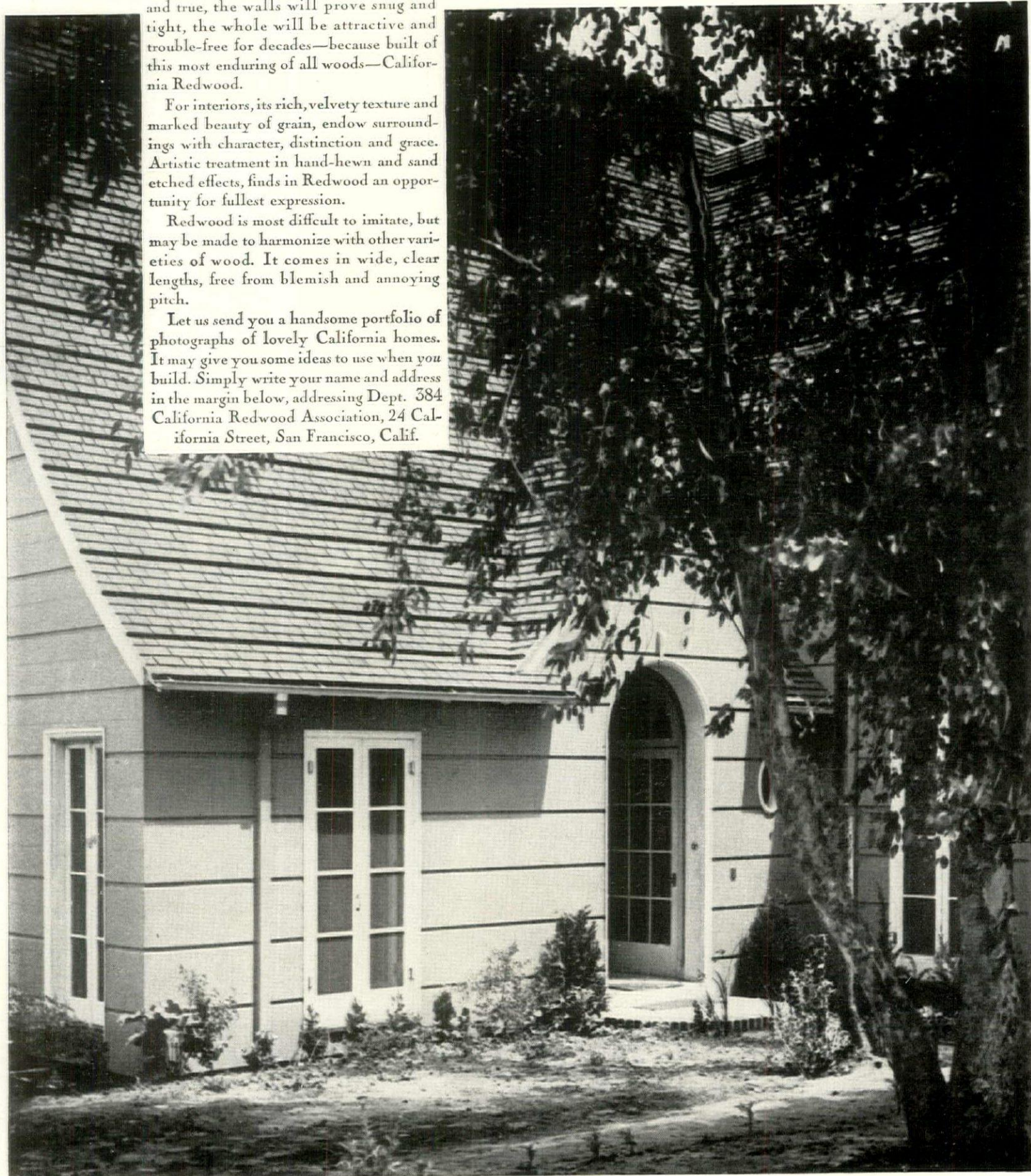
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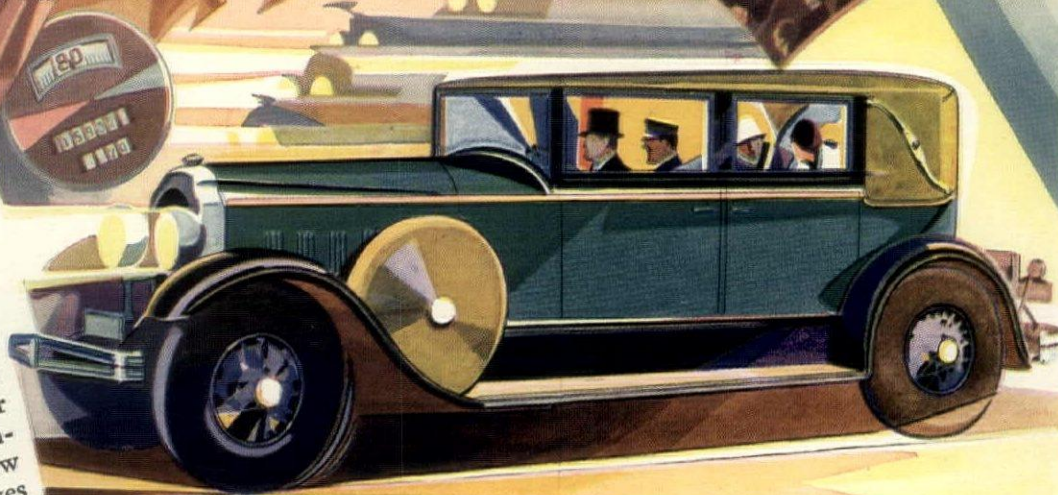
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THE NEW
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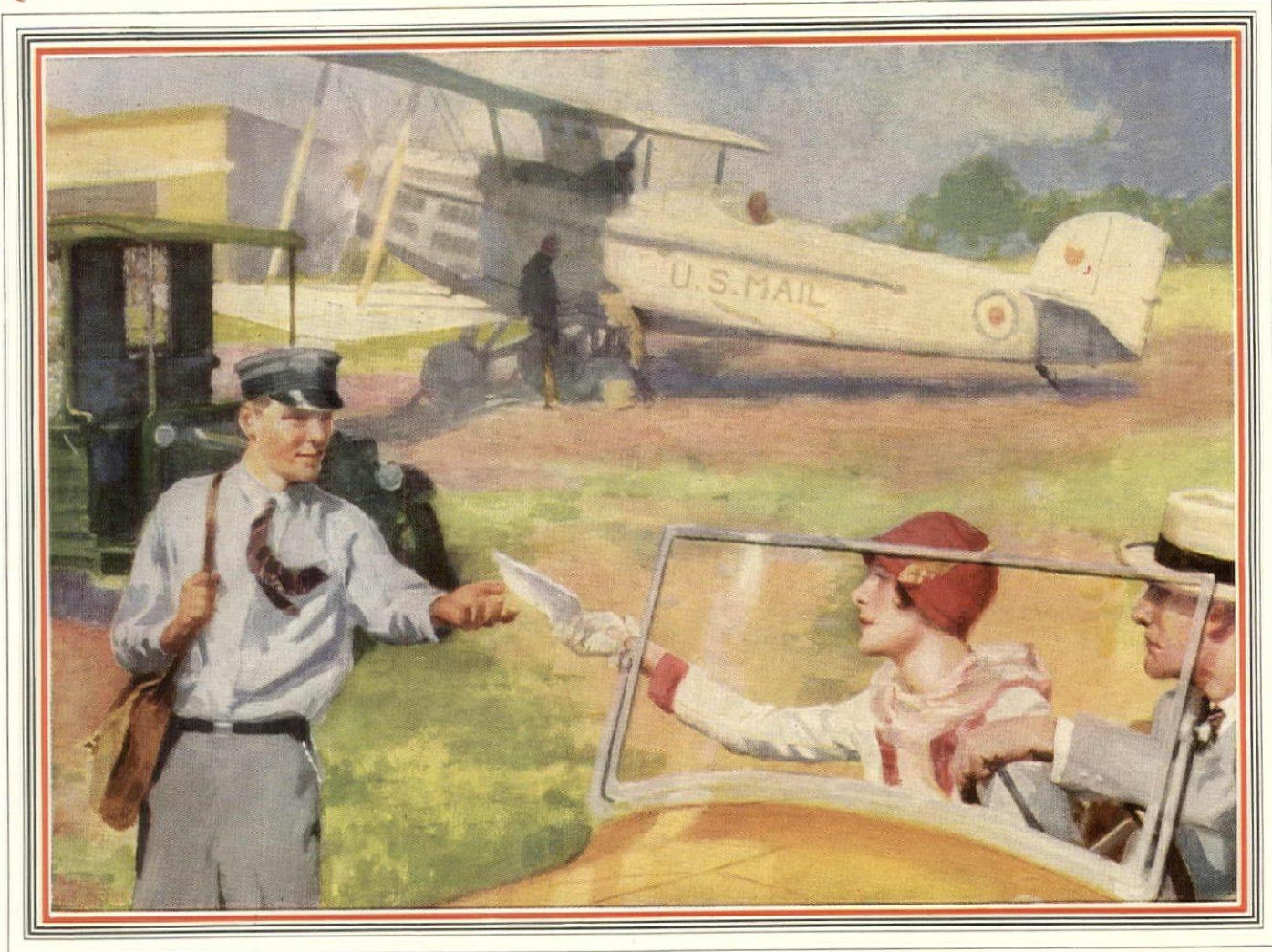
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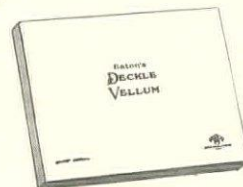
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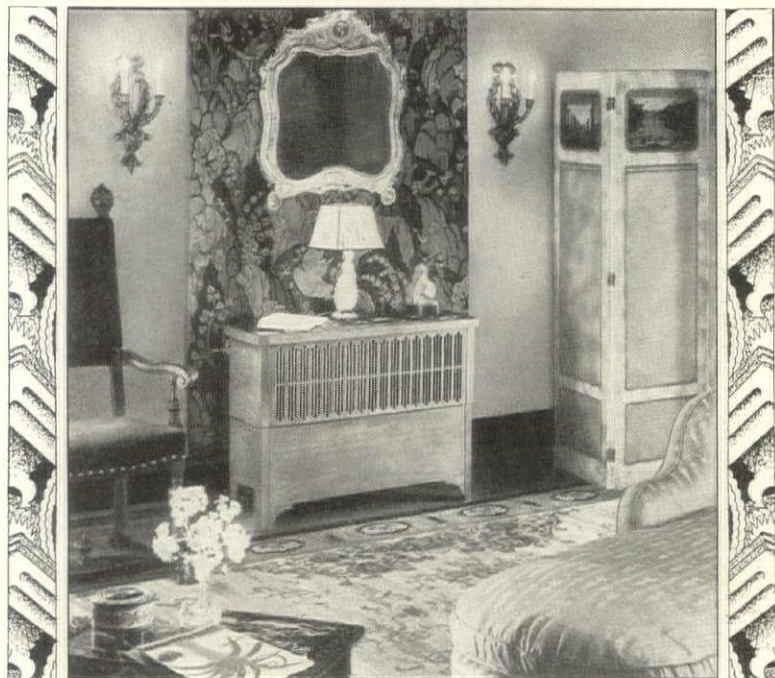
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ON the score of beauty alone the vogue for concealing awkward radiators has quite enough to commend it. For amid the lovely creations of modern cabinet makers and furniture craftsmen, the uncovered radiator, gild it as one may, has remained as—a piece of heating equipment.

It stands convicted as the *Thief of Beauty*, responsible for *radiator-smudge* on walls and draperies—that dark creeping patch of gathered grime which robs them of freshness and bright, clean colors.

To these must be added the arid atmosphere caused by the artificial heat. Physicians are agreed that this absence of moisture is one frequent cause of nose and throat difficulties. It even dries the natural

moisture from wood, playing havoc with furniture.

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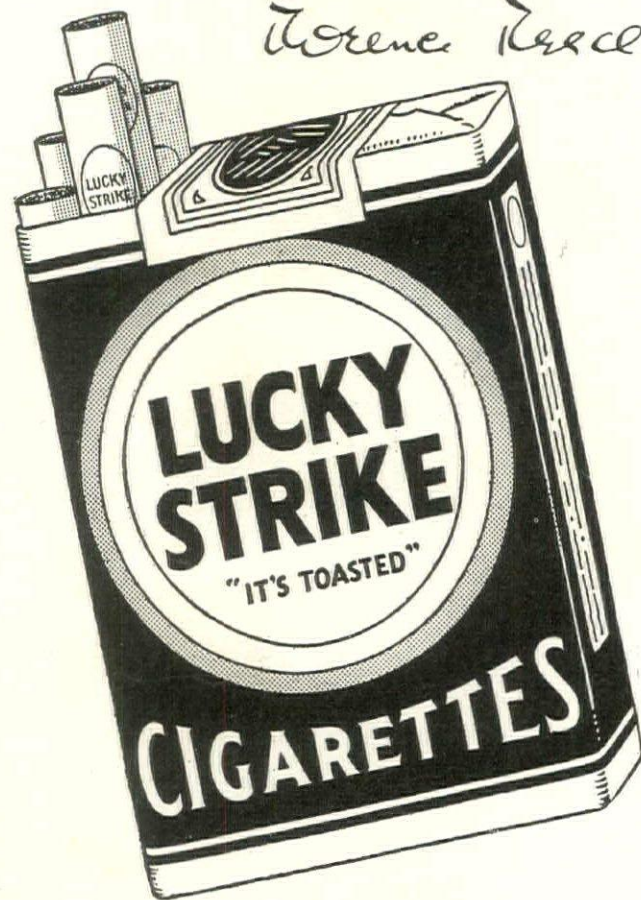
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H & G 4-28

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Florence Reed



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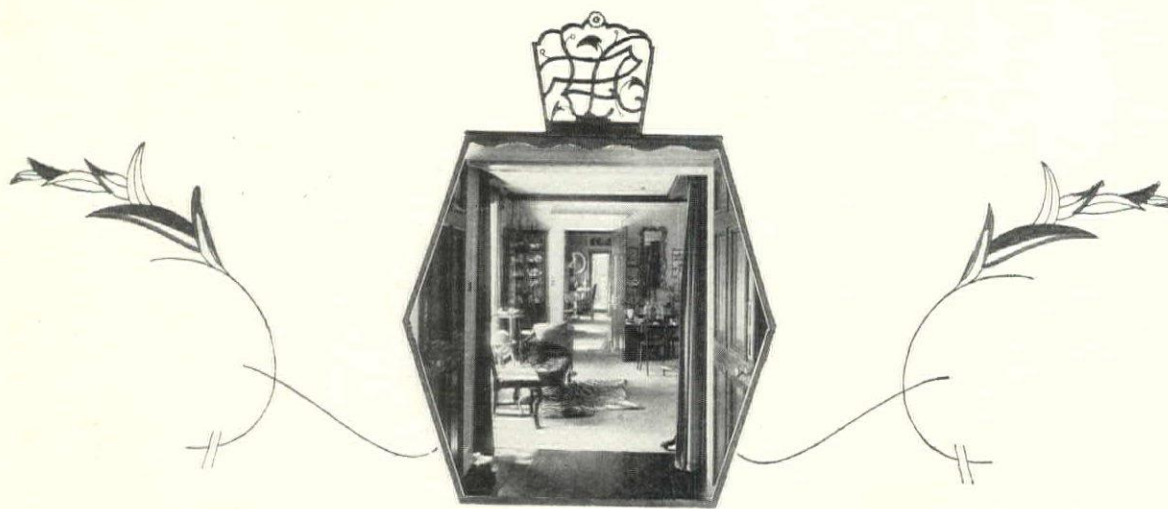
"To me—'The Cream of the Crop'—means the finest types of cigarette tobaccos that can be bought. My instructions are to buy these types for use in LUCKY STRIKE Cigarettes and I make it my business to follow these instructions."

J. M. Reed
Tobacco Buyer



"It's toasted"

No Throat Irritation—No Cough.



HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

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APRIL, 1928

Cover Design by Marion Wildman

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known as Mission; we saw the vogue of giddy painted peasant furniture; then we warmed with admiration for primitive American pieces and their counterpart from the provinces of France. The Victorian and the Mission have long since disappeared, and the painted pieces we have relegated to country cottages. The Early American is an expression of nationalism, of patriotism, calculated to give us a just pride in our forebears.

These phases of home taste we have passed through without suffering any palpitation of discontent. Clothes we associate with styles; furniture with people who have lived with it, people we love and whose heritage we are carrying on. About our homes we have built strong dykes of family pride and affectionate association that withstand the wash of the tides of taste. And it is well for our serenity that we have this safe harbor.

Recently there has burst upon us, like the explosion of a bomb, this movement called Modernism. It is exciting many people. There is great talk about it. Its leaders are busy explaining what it means and many of their explanations are, in reality, only justifications for their strange ways. America appears to be a fertile field for this style, since we are the most modern people in the world. And yet this is not a thing to worry about. When the time comes we shall take into our homes such parts of it as best serve our needs and express our ideas of taste. Meantime we may continue sitting comfortably in our grandfather's chairs.

ON SOME people changes in style have a disturbing influence; to others they are the very air they breathe. Clothes, for example. For most women an alertness to the rapid shuttling of the mode proves that they are alive, young and capable. When they lose their taste for style they have lost much of their attractiveness. They are content with the back waters of life; they have surrendered to age or the inhibitions of their circumstances when they no longer hope to keep up with swiftly-pacing fashions.

On this basic fact is built that gigantic business of clothes. The ideal of this commerce is to maintain such a speed and inaugurate so many changes with each season that the ichor of discontent with the old style and the desire for the new will maintain a steady pulsation in feminine veins.

Whether this is wise or unwise is difficult to say. Perhaps it has nothing to do with wisdom. Besides, wisdom rarely sways and fascinates human beings in numbers. The crowd does not think; it is led by a few people who have a genius for utterance, the gift of flaming eloquence, whether it be expressed in words or styles.

In other phases of life styles change so slowly and with such easy grace that one scarcely knows they are moving. This is especially true of taste in furnishing a home. Those of us who have attained middle age and were aware of such affairs can count perhaps half a dozen turns of this tide. We were born into the latter days of fussy Victorianism; we passed safely through the ascetic era

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Friendships grow brighter with Easter—the season of rejoicing—the time when thoughts for others spring naturally to mind. Remember your friends with Salmagundi—the chocolates that convey a message.

Salmagundi is a genial merry-maker—a boon companion in festive gatherings—a center of attraction.

This art-metal box of chocolates, with its unusual name, is a social lion among candy-lovers, eclipsed in favor only by the famous Sampler.

Your appreciation of your hostess could not be more gracefully expressed than with

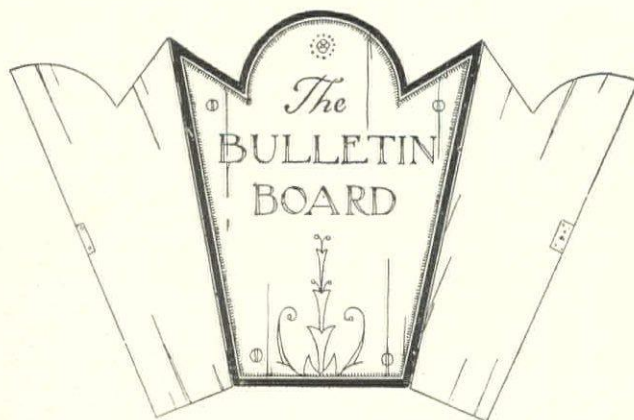
a gift of Salmagundi. And sending Salmagundi through the post, to a friend at a distance, is to bestow one of life's pleasant little thrills.

One and two-pound sizes, with special wrap for Easter. The Whitman Agent near you will mail Salmagundi for you, if you wish.

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Whitman's
Chocolates





GOOD Deeds. So full of scandal and trouble and crime are our newspapers that we recently started a counter movement of our own: we set down all the decent and kind things we heard in the course of a week of people doing for those who needed help. By Saturday night an amazing list of good deeds had been totaled up. Of course there is no news value in virtue. Charity and decency want no publicity. The less known of them, the more efficient are their services. Yet

Nothing binds
Man closer unto man than he feels
The trouble of his comrade. So we grope
Through courage, truth and kindness back to hope.



UNITED Horticulture. Although it has been tried before, another concerted effort is being made to amalgamate the efforts of all the horticultural interests in this country. The idea, first promulgated by J. Horace McFarland at the centennial dinner of the Pennsylvania Horticultural Society, has been taken up with lively interest. An intensive survey of our horticultural activities is being made and a campaign of work outlined. "With its aid," said Mr. McFarland, "America could become what it ought to be: the greatest garden in the world."

Since a vast number of our readers are interested in gardening, many of them may want to lend a hand in this worthy movement. Further information about it can be obtained by writing to the editor, or direct to Mr. McFarland at Harrisburg, Pa. Mr. McFarland, it will be remembered, was President of the American Civic Society for many years and is known nationally as editor of the *American Rose Annual*.



EARLY American Traffic. It is amusing, in this age of traffic jams, to read that our forefathers suffered them too. When the John Street Theatre was opened in New York before the Revolution so thick and tangled was the traffic of coaches that the management had to request that they enter by one end of the street and pass out by the other. Fifty years later the *Lantern*, a humorous weekly, was suggesting a double deck for Broadway. Its cartoon shows cart and carriage traffic on the street level and an impenetrable concourse of ladies in hoop skirts filling the tier above. Another humorous weekly, *Yankee Notions*, claimed that the police were so busy helping ladies through the traffic that they did nothing else, and suggested, to relieve them of this arduous work, that bridges be erected at each crossing. What would they say if they had to fight their way through the traffic jams of this enlightened year?

But out of it we will probably distil some good. The alert American today is a physicist of no mean order. At one glance he calculates the speed of an approaching taxi to be thirty-five miles an hour, a truck twenty and his own three, and immediately figures to a hair's breadth just what his chances are of being missed by both.

FUGITIVE

Swallow-wings have brought April to us,
Light on her hair, at her finger-tips
Frail anemones, shy young violets,
Arbutus, cool as her maiden lips.

What shall we say to her? How may we hold her?
Swift as the dew—is there none to find
Magic to match her young enchantment?
A spell to snare her? A charm to bind?

The heart of the wood holds April's secret:—
She whispered it once to the dogwood tree!
Swallow-wings I'll borrow and follow—O April!
Will you wait in the wood? Will you share
it with me?

MARY HUME MILLS



DR. JOHNSON Speaks His Mind. One day the great Dr. Johnson was looking at a large country house. Its vast expanse held his attention for a long time—its ranges of chimney pots and casement windows and ramifying wings. "What I admire in this," he finally remarked, "is the total disregard of expense."

That, if the truth be told, is the reason why so many of us like to look at just such houses or pictures of such large houses: we find a source of admiration in the owner's complete freedom from our own distressing habit of having to count the pennies. When we come to build that house of our dreams and furnish it and lay out the garden, most of us are frustrated by the narrow limits of our purse. We marvel that there are people who do not have to consider such mundane affairs, just as we marvel at men who do gigantic feats of which our puny strength or courage do not allow us. Wouldn't it be wonderful for just one day to enjoy the luxury of having a "total disregard of expense!"



A TOWN Rose Garden. We call attention to the plans for a Municipal Rose Garden published in this issue. Designed at the request of *HOUSE & GARDEN* by a well-known landscape architect, A. D. Taylor, and with Roses selected by Conard & Pyle, it presents a splendid idea for a city desirous of centering attention on its parks. The smaller town could use one quarter of the plan to advantage. Already several cities are known for their Rose Gardens and others are seriously considering them. It is certainly a beautiful and worthy method of park development.

OPINIONS On Modernism. Since no two modernists seem to approach their subject from the same angle, we have asked a number of them to state their views. Two are printed in this issue and others will follow. But however differently they may seem to handle the problem, all appear to agree on one point—that in some way we should evolve a style of furniture and decoration expressive of our contemporary life. Perhaps we are mistaken in calling the movement "Modernist"; perhaps it had better be called "Contemporary."

In any event, whether we call it "Modernist" or "Contemporary," it has captured the public's imagination with unprecedented speed. It seems to be as lively on the Pacific Coast as on the Atlantic.



EXIT The Postage Stamp. A pretty warfare has been going on between two styles of setting a dinner table—between the doily and the cloth—and it has been about decided that the cloth wins the championship. The era of dining off fancy postage stamps nears its sunset. They may be all very well and convenient for luncheon, but the dignity of dinner requires a cloth to cover the table, a full, rich damask, on which silver and fine china and crystal will find themselves properly at home.

This news will be received with devout thanksgiving by countless men to whom doily-dining was anathema. An expansive table cloth presupposes the luxury of a large meal, the sort of meal robust men enjoy. It is now hoped that someone will revive large napkins. And when these have been attained, the manhood of the world need have nothing to complain about.



THE Garden Lover. Of the few men who can write with mellow wisdom about horticulture in this country, the dean is Liberty Hyde Bailey. For this reason it is gratifying to discover his latest book, *The Garden Lover*. In the alembic of a life's experiences he has distilled the pure gold of sane advice. Whether he writes of gardening in general or of such specialized matters as markets and catalogs, he speaks with authority backed by long contact with both of them. And through these practical pages of counsel the poet that is Liberty Hyde Bailey gives utterance to vivid image and brilliant analogy and the turn of many a gentle sentiment.

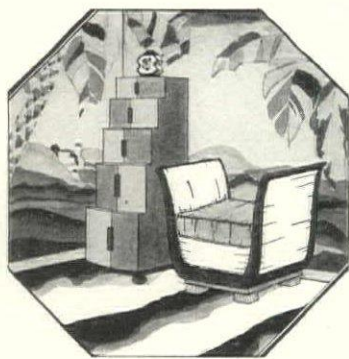
The volume begins with an elaboration of a paper Dr. Bailey contributed to *HOUSE & GARDEN* some years ago, a paper on the present state of gardening in America. Then he tells of the 307 different plants he brought to flower in an incredibly small space. A comprehensive study of Candytuft follows, with chapters on the fruit garden, the greenhouse, catalogs, botanic gardens and exhibitions rounding out the book. The beginning gardener may read it and be spurred to greater efforts; the practised worker among green growing things will find in it an encouraging statement of his faith and endeavors.



Harting

THE CHINOISERIE ROOM

Chinoiserie panels painted in tones of soft blue on a silver ground and outlined with a slender line of coral color afford a distinguished background for the mahogany Chippendale furniture in the dining room of the New York residence of Mrs. James Murphy. They were painted by Allyn Cox



WHEN PAINTINGS FORM THE BACKGROUND

*By Keeping the Design in Scale This Type of Wall Treatment
Can be Adapted to Rooms of any Size*

MARGERY SILL WICKWARE

PRIMITIVE man could not resist the temptation to scrawl pictures on a wall, and this artistic impulse is even more pronounced among his civilized descendants. From the art of prehistoric Man, graven or painted on the smooth limestone of his cave, through the picture of classic Rome preserved on the buried walls of Pompeii to the stupendous frescoes of the Italian Renaissance and the more purely decorative domestic wall painting of the 18th Century in France and England, the record is thoroughly complete, vivid, and revealing.

It is from this great historical background that most of our modern inspiration for mural painting is drawn. In America, hitherto, mural decoration has been con-

fined for the most part to public buildings. Its possibilities for the home have been largely neglected. But there are many signs of a renaissance of the art adapted to the needs and conditions of the modern house. Rooms of many types are now to be found in which the fascination of a large space has inspired the mural artist to skilful adjustment of design and color to the satisfaction of everyday living.

Perhaps it is the very magnificence of the historical background of mural painting that has made us a little afraid of having our houses decorated in this fashion. We remember the walls and ceilings of the Italian Renaissance, and we find it difficult to relate this splendor of decoration to our

in no wise palatial dwellings. We think of some of the old painted rooms in France, and though many of them were small in scale, even these seem to hold in their mannered, though exquisite, grace too much of the atmosphere of old Court life to make them a suitable or quite a comfortable background for our modern lives.

On the other hand, who is not haunted by the vision of one of those painted rooms (usually, I believe, of the period of the Eighties) which had been decorated, as likely as not, by some master painter? How glad he must have been to have stepped out of the everyday business of house painting to try his eager if unaccustomed hand at the great landscapes of the "Bay of Naples



Another and more comprehensive view of the dining room shown on the opposite page. The trim is painted two shades of gray to harmonize with the silver background of the murals

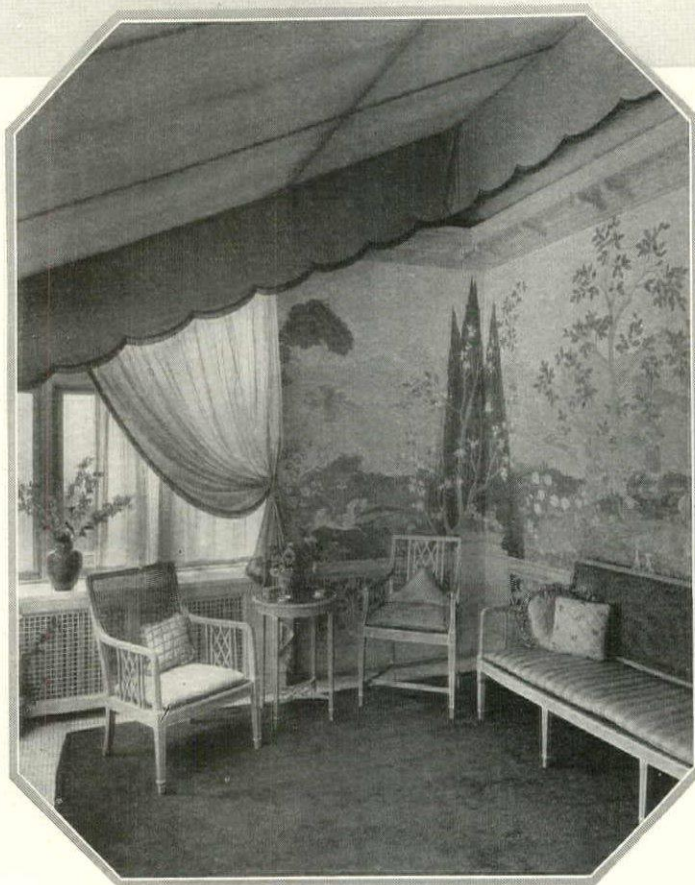


Hewitt

A sun room on a roof has walls painted in brilliant Persian scenes by Hanley Henoch. The furniture is blue-green

School" with which he was wont to cover his walls, and the garlands of very pink Roses and still pinker cupids with which he finished off his ceilings! Perhaps it is the memory of such exuberantly painted rooms that makes us shrink from the very thought of a decorated wall.

It is, of course, needless to say that the mural painter must be an artist, and a very able and creative one at that. He must also know the principles of decoration so that his painted designs will be in scale with the room as well as in key with the decorative scheme. Unless it is possible to have such an expert decorate your walls, it



A blue-green tent drapery forms the ceiling of the sun room of Mrs. Charles E. S. McCann. Thedlow, decorators

is certainly safer to keep to the use of wall papers, of which there are many excellent ones on the market, or to make up your mind to live with plain walls. For amateur work, any uncertain handling of line or color, any ill-arranged design, becomes doubly bad when spread upon a wall.

In this restless age, when people move about at such frequent intervals, it is prudent to have the walls of a room that is to be decorated with murals covered first with a good canvas which can be removed from the walls in case of need. If the strips are carefully numbered and there is not too great difference in the



Hewitt



An engaging design of peacocks, some white and others in conventional peacock colors on a background shading from apricot to yellow is the feature of this room. The artist was J. Alden Twachtman

Surrounding the painted panels in the dining room of Mrs. Charles Pratt's Long Island residence is woodwork painted olive green with gold lines. Hangings are green over gold gauze. Arden Studios, decorators



A painted background of blue-green trees against an aquamarine sea dotted with pink and gold sails. By Richard Bassett

sizes of the rooms, the decoration can be set up again in a new location without any great difficulty or expense. In this way a valuable painted room can be moved about with almost the same ease as a picture.

Sometimes it is desirable to have the design painted on paper. In this case the same method should be followed—the walls covered first with a fine canvas upon which the paper is pasted. Gold and silver papers make delightful backgrounds for decorated walls; silver paper is especially adaptable, as it can be glazed and rubbed to almost any desired tone and makes an interesting surface upon which to paint.

Certain types of rooms seem



When the room is small, it is advisable to accent portions with painted details. This treatment is shown at the left

to lend themselves most happily to the work of the mural painter. Nothing could be a better example of the adaptability of this type of wall treatment of a large wall space than a colorful ballroom whose walls are decorated with designs of ships, the sails of which, in tones of russet-red, amber and orange belly out against a sky of vibrant blue. In this room the design starts just above the baseboard, and the blue of the background is carried up into the ceiling. The tones of gold and Venetian red which occur in the designs of the ships are repeated elsewhere in the furnishings of the room. A very real sense of space and atmosphere.

(Continued on page 150)



Above is a foyer in Florence with walls painted in tempera by Robert Carrère. Chinoiserie motifs in natural colors on rose. Doors turquoise with moldings in brass color

Shown at the left and right are wall sections of a painted dining room in the Long Island residence of Mrs. Clayton Knight. Decorative Chinese motifs are painted in tempera

Red chintz curtains and a scalloped border contrast with the pale tones of the painted background in this country house dining room. The artist was Katharine Sturges Knight



MEN AS TREES WALKING

An Incident of the Bethsaida Road In Which A Blind

Beggar Saw More Than Most Of Us

A BLIND beggar was sunning himself in a quiet spot of the Bethsaida Road. Now and again someone scuffled by, or a donkey train passed on its way to market. From where he sat he could hear the hum and chatter of the town. Suddenly he felt himself surrounded. He stretched his hand for alms, but, instead of giving alms, someone said, "Come along, old fellow," and they led him into the town. There they halted, while the men about him began urging, "Touch him! Touch him!" Poor sport this, to make fun of a beggar. But a stranger did touch him—took him by the arm and led him out to the peace of the fields again. When they halted he felt a hand pressed over his eyes and heard a voice saying, "Do you see anything?" See anything? How could he? He had been blind from birth. "Do you see anything?" the voice repeated. A film of light crept across the blind man's eyes. Gradually things about him began to take shape. "Yes! Yes!" he cried, moving his hands weakly through the impalpable air, "I see men as trees walking!"

AN amazing first impression, that. Here was a man who had never seen a tree or a man. He had felt of trees' rough bark, had passed his hands over their smooth leaves, had breathed the perfume of their flowering, had enjoyed their fruit and in the hot noondays had known their cool shade. But of their leafy and towering heights, of their great shapes he was ignorant. And yet the first impression his new-born sight gave him was that the men around him were as trees walking. In his mind, there existed a definite relation between trees and people. He saw men as trees walking because men were like trees.

In uttering those words he gave us a penetrating classification of people. Apply it, and see how amazingly true it is. We understand people better once we have found their tree.

MANY people are like trees that grow close together—like the White Birches of our northern woods and the Bamboos of the Tropics—gregarious, dependent one on the other, lacking individuality. Crowding makes them slim. They struggle against each other, reaching up for sunlight and air. This battle for existence takes its toll—through the clump you see the withered stalks of those for whom the battle was too strong; elbowed out of life. . . . Many people in crowded cities are like that, and not a few of those who live in suburbs where social competition is fast and thick.

There are the sprawling trees that know the wickedness of winds, and having combated them for generations, they have learned the wisdom of bending before them. Such you find on gale-swept sea coasts and on open mountain slopes. The Cypresses of Monterey and the procumbent conifers of the upper Rockies and other mountain-ranges are equally in this class. Tough-fibred and gnarled, they live to great ages because they are able to accommodate themselves to overwhelming odds. . . . There are people, too, like that, people who come through great vicissitudes, outwardly warped and often sinister appearing, but wiry, vigorous, dependable, long-lived.

Contrasted with these are the trees and people who refuse to bend before the wind, who stand up untouched despite it. Invariably these trees are deep rooted and firmly buttressed. Consider the penetrating anchorage of the Red Cedar's tap root, the great White Oak and the Beech reaching underground, the tentacles of the Elm, the buttresses of the Ceiba, the Banyan and the Redwood, the closely-woven mat of the Rubber Tree that sprawls for a great distance on all sides, the soil-preempting roots of the Eucalyptus. Meticulous gardeners complain that they can never grow flowers or grass under such trees because their roots drain the soil of all its nourishment. People who are akin to such trees do the same. Find a man who has the outstanding personality of an Elm or a Banyan or a Redwood, and he tolerates no lesser competition. Towering over all, lordly in shape and mien, he is not only captain of his own soul but master of all nearby. Wind and torrential rain hold no terrors for him. He fears only lightning from the skies and the decrepitude and decay that old age brings.

MANY are the trees and men who exist and are planted only for the fruit they give. They are tended and fed and pruned that they may produce bigger and better crops. The Apple, the Pear, the Cherry of the Temperate Zone, the Date Palms and the Cocoanuts of the Tropics, such are the workers of the world. Such, too, are the men and women who devote themselves solely to business. They care for their health so that they can do more work; they discipline their lives so that their work may be more productive. We are apt to judge them merely by their fruits, forgetting that such trees have their yearly hour of glory and beauty upon which the fruit depends. Scant blossoming means a scant crop. If the beauty of the flower is not there abundantly the fruit will never follow.

There are also the slim upright trees, such as the Poplars, and some of the Cedars and the Cypresses and the pendant, weeping trees that appear in many arboreal families. These we associate more with women than with men. Their grace is a feminine grace, their fiber supple. Whether it be the dark Cypresses of an Italian hillside, or the Weeping Willow along a brook bank in a peaceful meadow, or the pendant flowering Cherries planted on close-cropped lawns or the rangy lines of Lombardy Poplars—these all are feminine trees. Some are useful and long-lived, some merely beautiful and short of duration. They serve to delight the eye with yielding grace.

Whereas the Oaks and the Elms of the world are noble and estimable people, it remains for one great family to supply its geniuses. Of all the tree groups none assumes so many forms as the Palm. The Cocoanut Palm, its frowsy head reeling in the wind like a tipsy poet's, may be brother to the Traveler's Palm, exactly mathematical and architectural of shape, but few would believe them to be kin. The Date Palm and the Sago may be sisters under their barks, but few would guess it.

"I see men as trees walking." So spoke the blind man of the Bethsaida Road. In that glimpse he saw more than most of us.

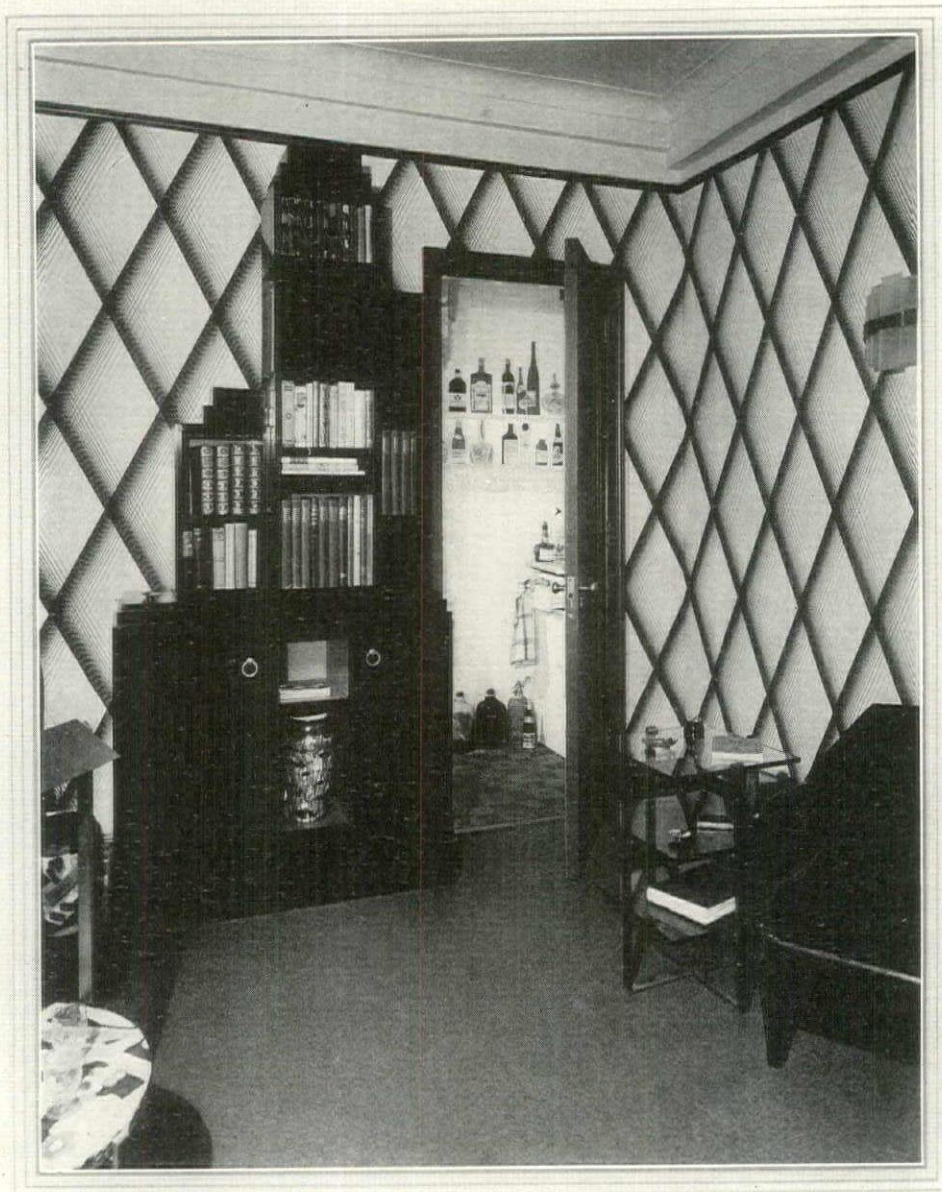
RICHARDSON WRIGHT





AGAINST HYDRANGEA BLUE

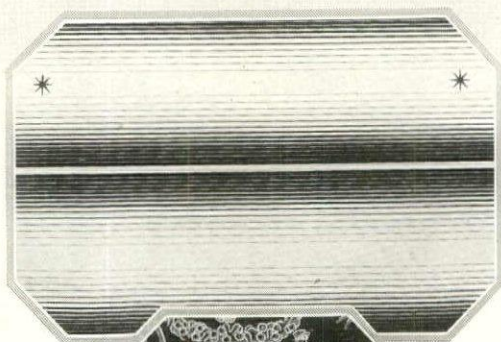
A mantel arrangement consisting of all white accessories is particularly effective against walls in Hydrangea blue and enameled to give the texture of satin. Above is a multi-colored picture made of paper patchwork. In the London residence of Mrs. Ernest F. de Rougemont, other views of which are shown on pages 113, 114 and 115



WALLS IN BLACK AND WHITE

The wall papers shown on this page are a welcome relief from the multi-colored designs we have used so long. All are black and white. The modernist room at the left shows the effectiveness of a large diamond design paper

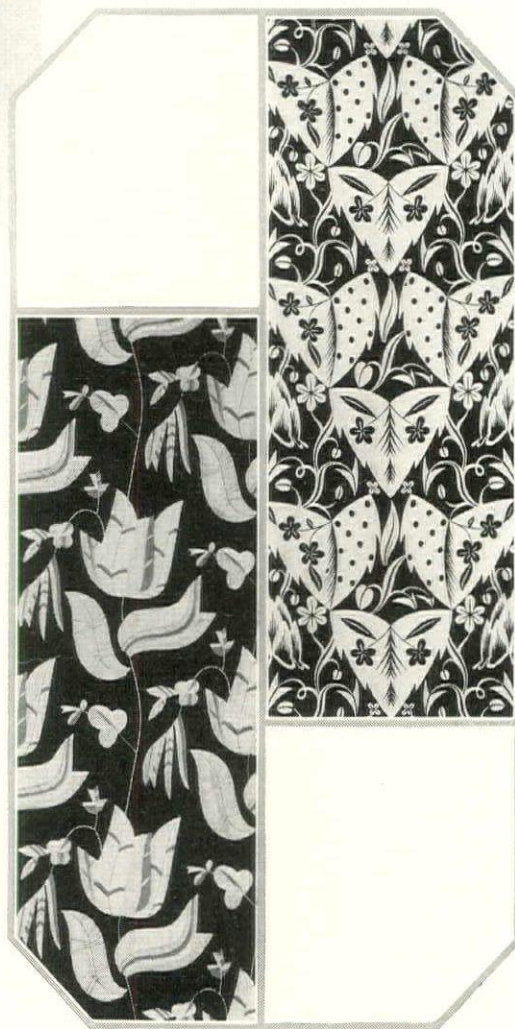
At the right is a wall paper with graduated black stripes on white. The stripes are intended to run horizontally around the room



The design photographed at the right, with its black background and stencil-like patterns executed in white, would make a smart powder room or telephone booth, particularly if it is used in connection with furniture painted jade green

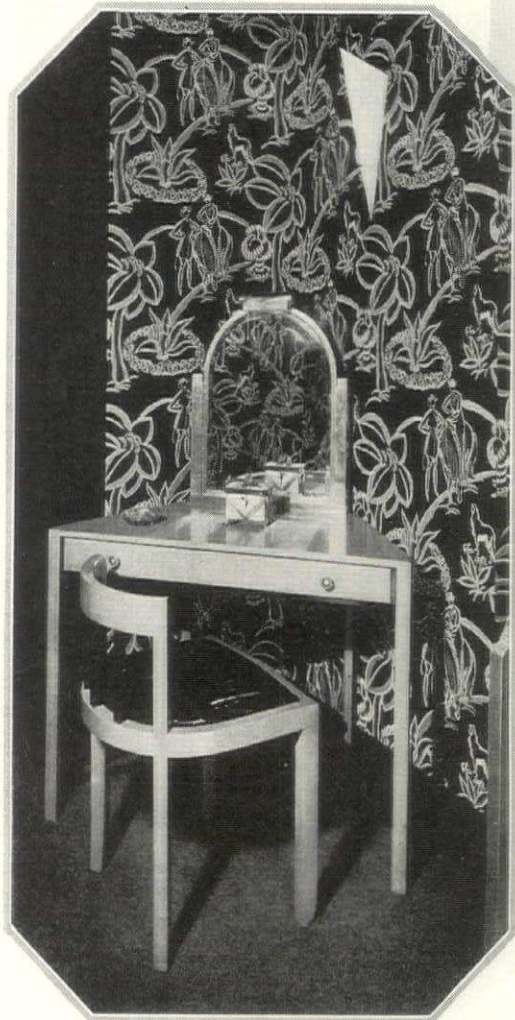


One of the most striking of these new black and white papers is the pattern at the far right. Here large white leaves decorated with dots and flowers cascade over a black background. Not quite so definite, the design of the other paper is equally decorative



A NEW DECORATIVE SCHEME

The interior at the right reveals a section of a dressing room furnished in the modernist manner. The wall paper is black and white and the dressing table is painted white with vermillion lines. Decorations by Frankl



This interesting small powder room has its walls covered in a modern black and white paper, a detail of which is photographed in the opposite page

Above is an adaptable wall paper with a white ground and a flowing vine design in varying shades of gray. Wall papers are from the Frankl Galleries



In the home of Mrs. Charles A. Platt at Cornish, N. H., a collection of amber glass is displayed on shelves in the conservatory. This is an excellent use for a window that does not need to be opened

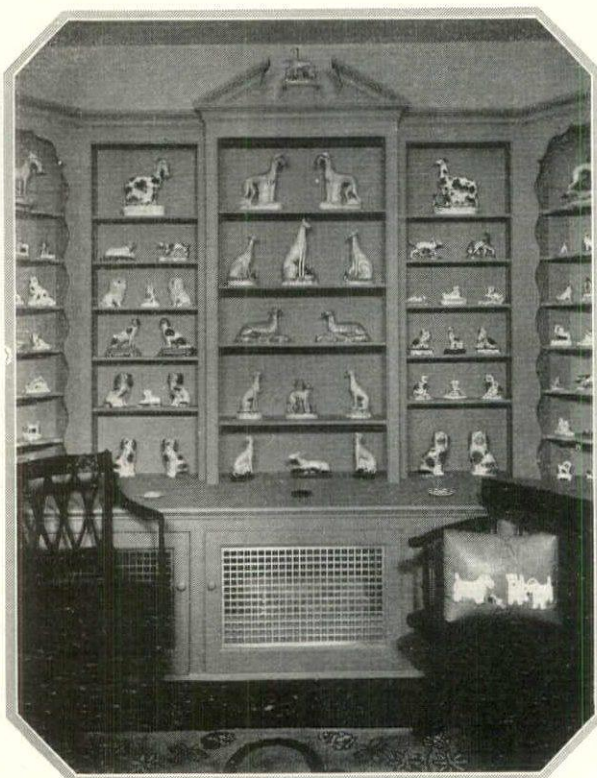
H O U S I N G Y O U R H O B B Y

*After A Collection Has Been Acquired The Problem of Its
Display and Protection Must be Solved*

HELEN PAGE WODELL

A HOBBY, according to the dictionary, is a "favorite pursuit." It is that and a deal more. A hobby is a relief and relaxation; by its diversion it keeps away madness from the over-taxed brain. Some there are who ride a hobby to the point of becoming bores, but with most it is a bond, a common interest, a medium that makes friends of strangers. Psychologists and doctors recommend a hobby, and the thing has become the fashion. But the collecting hobby requires more than a knowledge of species, for it presents to one the problem of proper housing.

When interest centers in paper weights, for instance, the collection grows and we are at a loss for a way to keep them. Shall we stow each in its own box after the Oriental manner, or shall we make a gorgeous display with paper weights here, there and everywhere, scattered about in every room of the house?



A clever woman in Connecticut has arranged her collection of glass paper weights on shelves in the window of a stair landing. From a vantage point on the stairs it is possible to look down upon them and enjoy to the fullest extent their beauty of design and color.

If a collection of rare glass or fragile porcelain is not segregated and properly housed certain dire results are bound to follow. Distributed promiscuously about, covering odd tables, mantel shelves and even window seats, the risk of breakage is great. The labor of keeping it in order is another serious factor and the dusting of innumerable pieces of rare glass or porcelain is a heavy responsibility with which to invest a servant.

(Continued on page 144)

The collection of Staffordshire dogs in Margaret Thorne Smith's home, at Poughkeepsie, N. Y., is on shelves in a dog room



Instead of scattering their collection of Early American glass and pottery all over their house, the owners of this home keep it in cupboards behind paneled doors that appear to be part of the wall



A lock in the base-board below the shelves opens the doors automatically so that no knob or lock breaks the surface of the paneling

Opened, the doors reveal these collections of pottery and glass arranged according to their kind on shelves that reach the ceiling



EUCLID COMES TO DECORATION

*Beauty Appears in
Planes and Angles*

PAUL CHALFIN

THROUGHOUT the world of to-day that modern monster—the steel-built structure—has been called into being stark naked. To dress and groom him in an appropriate fashion is one of the missions of art. His garments can either be those inherited from the past or ones especially made to order. Scarecrow or gallant he will be, accordingly. And it is by way of fitting him gallantly that we must henceforth cherish and develop new materials, new methods of work and new esthetic readiness.

In Europe artists of the first rank have responded readily to these needs. Thus far America has had her requirements satisfied mainly by inventors. American artists are not quite fully aroused to the importance of the situation as yet.

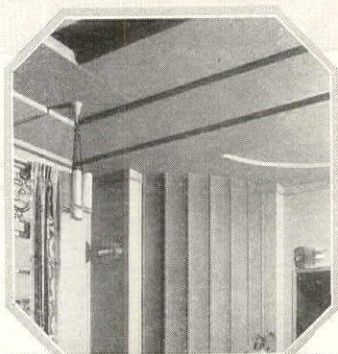
High spirits are called for and hardy minds—hands none too fastidious, gas masks and laboratory habits, scientific company and machine-shop knowledge—to bring the chemical and mechanical powers we have at hand into concerted action favorable to beauty.

That beauty, then—when evolved—has, and will have, disconcerting traits—aspects we want to name, and enhance or impair by names, but which we will not deny. We may almost be sure that it will have very little in common with the treasure of beauty which we have inherited from the past. It is the ungathered elements of a possible beauty that today govern any art which is at all worthy to be called contemporary.

In the background of the present manner lurks the English figure of Morris, and the lesser known Belgian, Van der Velde. The Vienna secessionists are on a nearer plane. Joseph Hoffman, with his geometric basis of both architecture and ornament, furnished the French a decade ago with a way out, after their discovery of the structural fallacy in *Art Nouveau*.

To the Germans and the Viennese is due our appreciation of the straight line as a source of beauty. Also from Germany much well-informed and daring color usage has been derived. Recognition of the charm in woods, marbles, fur and feathers, as Nature colors them, has been the contribution of France. The cool colors of the spectrum also have been gracefully exploited in France; possibly one of the most characteristic features of contemporary work in general is the ap-

(Above) Varied heights in the tables and the hand-forged iron flower stand with glass cups strike a new note against a white curtain of Rodier madras



This ceiling view with its varying levels and corners of angles combined with fluted supports, bears witness to the beauty of modern structural design



Generally bared of all friezes, cornices and moldings, the modernist rooms boast ornamentation in other forms. Here a ledge carved in relief and finished in metallic colors. From Venturus, at Wanamaker's

plication of silver tones to decoration.

Best of all indications in the decoration of today is its close adherence to contemporary architecture. Much interior decorative work of late—such as Hoffman's in Austria—has the architect as its author: the same distinct influence appearing in a vaulting and in the electrical appliance that lights it, and in the furniture which is being built as an integral part of the room that houses it.

In such ways architecture has gained from directness new fields of activity, and has found vigorous expression for this activity. The beauty inherent in structure and in structural processes has shown how to leave intricate adornment aside. Our life of movement discourages detail—like fringes and trimmings—the beauty of which only leisurely examination reveals. We are driven to realizing the beauty of natural materials simply prepared by machines, or of materials artificially compounded: ceramics and rubber and cellulose lacquers. Hygiene has now much more to do with the size and shape of windows than Vignola's precepts; the steel casement has conferred on the living room light as good as is to be found in any well-planned factory.

For these changes the courage and intelligence recruited has overlooked no element of the interior, so that once again walls appear bare of strip-moldings, doorways are free of trim, the frieze, the ornamented floor, the fretted ceiling, which had all survived in varied styles from past practice, are no longer inevitable—and nevertheless beauty is achieved, and the skies remain in place.

With so many simplified elements, much work—especially in France—gives an impression of austerity in the architectural part, while the furnishing, on the contrary, proclaims unheard-of sumptuousness in material. In quantity it is restricted almost to the essential. Traditional features, such as the fireplace and the chandelier, are often absent. Frequently the color is cold though learnedly complicated, and often it is voluntarily designed to be unpleasing.

The rooms illustrated generally have been bared of bases, cornices and moldings. What was indispensable has been reduced to the utmost plainness. The ceilings are composed on simple planes determined by certain adjacent wall spaces. Purposely the corners show set-out angles such as the use of modern steel-construction renders almost inevitable.

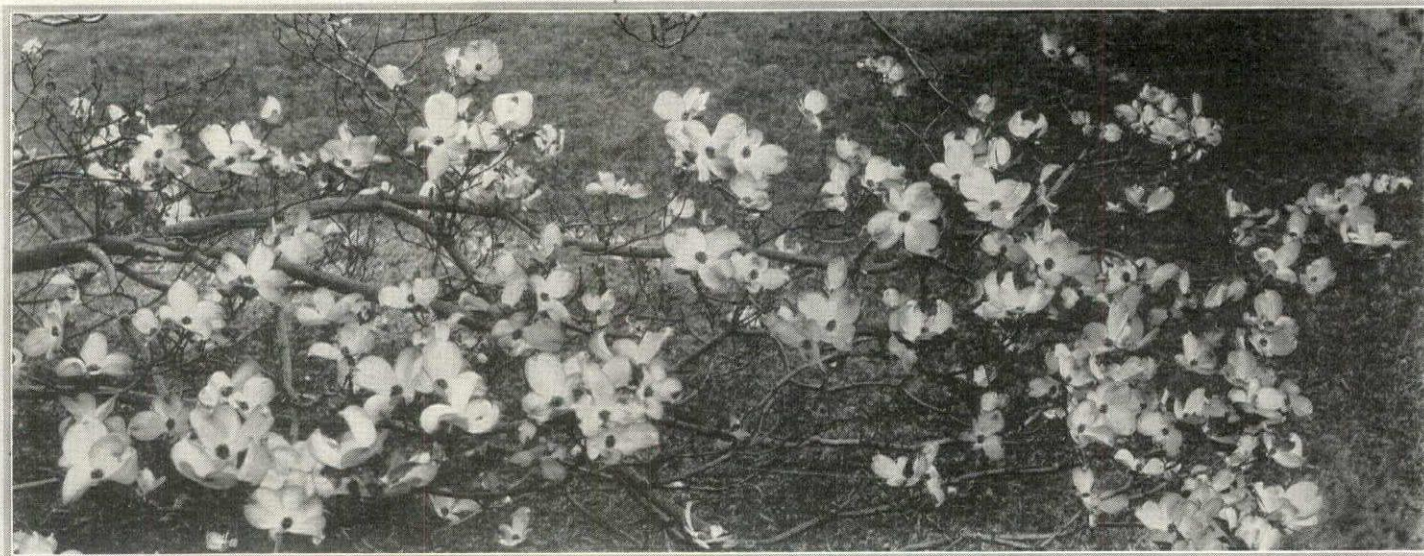
The color is, in two tones of cool gray applied in plain paint without any after treatment of glazes, the cooler color being on the recessed planes. Around the lacquer panels and doors, which form features on the end walls, these recessed planes are repeated twice. At salient angles of the

(Continued on page 142)



Early forms of vegetation merge into man-made achievements of the present day in the design of this novel doorway. The pattern is carved in relief and painted in gold

The cold steel which supports the marble-topped console and forms the table base harmonizes beautifully with the gray and white hanging designed by Primavera. Venturus



Healy

In that ideal garden would go Flowering Dogwood, set in low plantings of Rhododendrons, Andromeda and Ink Berry along the outskirts of the woodlands

IF I WERE TO MAKE A GARDEN

The Dream of Everyone Is To Have An Ideal Garden, and Here Are Some Things To Go Into It

ERNEST H. WILSON, V. M. H.

IF I were to make a garden, another garden, a new garden, I would probably make mistakes as I have done in the past, mistakes like every reader of this has made and will make. There is no royal road or clean-cut path to the making of a garden. It depends so much on circumstances, on area, on climate, on the topography of the site and on the soil. One should, of course, have ideals, but one must always realize that they are ideals and that practice can only approximate to them.

I live in New England, where the country is broken and rocky and where conditions for making gardens are very

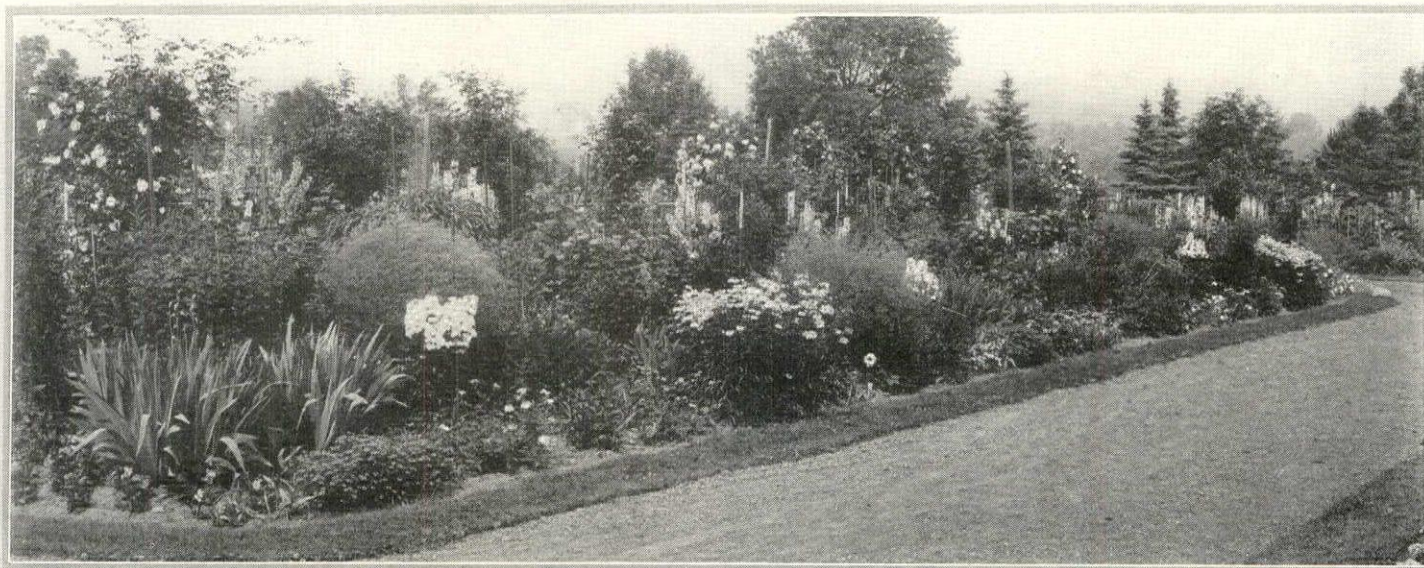
favorable, so it is perhaps best for the purpose that our garden be made there.

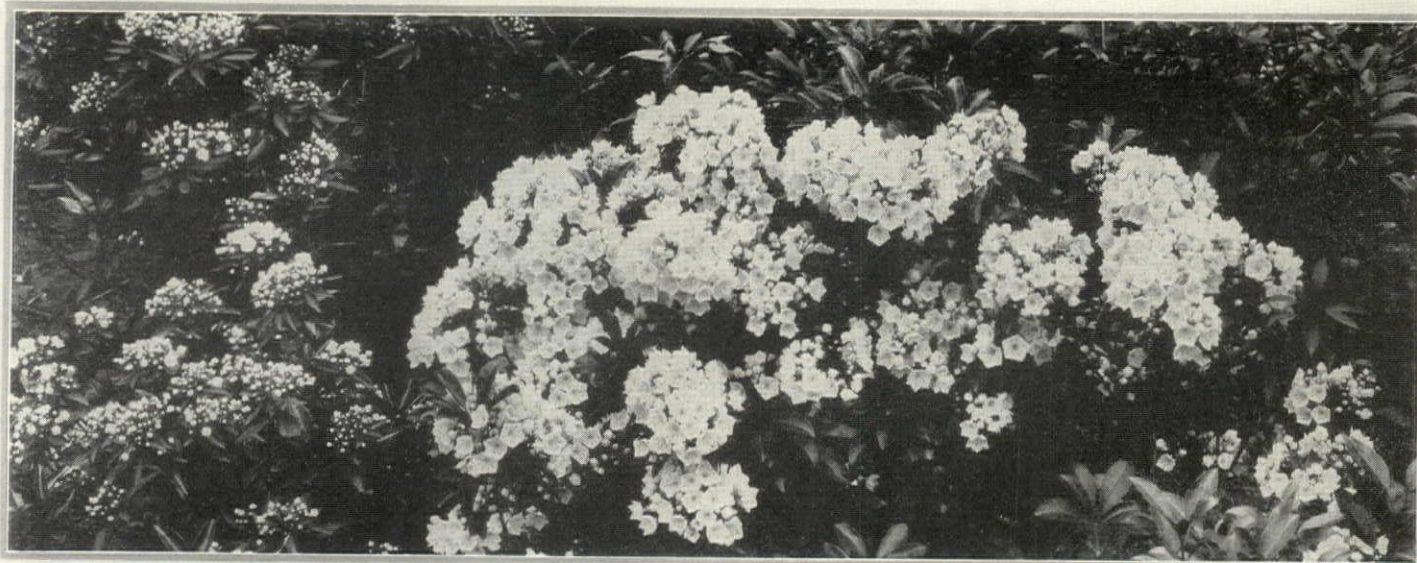
Let us assume that I have the privilege of selecting the site, in which case I would want my house, other things being equal, situated on the highest point. Nearby I would have woodland and water—river or lake. Area would be of less importance than situation. The garden should be large, the house small, of cottage type built of old brick. My garden would be about the house,

Without the herbaceous border no garden is complete. Its size will depend on one's available space and purse

flanking the lawn, and vistas would open through the woodland, lead down to the water. Having secured the site, I would engage an engineer and the best naturalistic landscape gardener that I could find. Between them they would provide me with a topographical map and a general plan of the whole area. Armed with these I would consider the task myself, for a garden is a personal thing and in it one's own taste should prevail.

My ambition would be to humor Nature and invoke the grace of congruity. Unity without uniformity should be the keynote and the design so wrought that the garden





In a woodland planting Mountain Laurel would play an important part, set in bold groups in acid soil

would blend into the landscape around. In other words, I would have a natural garden, not an exotic garden. And what do I mean by this? I mean briefly that I would have a collection of the most beautiful hardy trees, shrubs, vines and flowers that I could procure for the space at my disposal. I would have these so planted and tended that they would seem indigenous in their homes. I would have them so arranged that each could be admired for its individual merits; and not only so, but mutually enhance the charms of its neighbors by contrast or by combination. The transition from the lawn and garden to the woodland and to the landscape beyond should be gradual.

There must, of course, be variety and this should be of the best quality. About the house no foundation planting of somber Spruce or Pine, Fir or Hemlock, Arborvitae or Retinispora would obtain. On the east, south and southwest aspects, so far as circumstances permitted, a wide border, irregular in outline and filled with all that

is best among herbaceous perennials, would range from the windows toward the lawn. Stately Hollyhock and Foxglove, Delphinium and Madonna Lily, Shirley and Oriental Poppies, Monkshood and Phlox, Peonies and Iris, Asters and Chrysanthemums in variety, Polyanthus and other Primroses steeped in Forget-me-nots, tender Heliotrope and Jasmine Tobacco. These with any and every other blossom of good color would grow cheek by jowl in my flower border. Thickly they would stand so that as the blossoms faded others would immediately take their place. On one corner of the house Wisteria would climb and here a Rose and there a climbing Honeysuckle peep in at the window. A garden of sweet odors would live beneath

If space permitted, the lawn could be broken by narrow borders of perennials, as in this garden at Locust Valley, which Olmstead Brothers designed

my windows. And somewhere in this border, in a sheltered nook, a clump of Christmas Rose and Bloodroot would find a home.

The tenants of this border would be so selected that from the blush of spring, when Winter Aconite, Snowdrop, Grape-Hyacinth, Squill and Crocus would cheer me, until the frosts turned to brown the late Asters and Chrysanthemums, my border would be a procession of color. In late November I would put it to bed snugly beneath a covering of leafmold and stable-dung, happy in the knowledge that in the following spring the wealth of blossom would recommence.

Did climate permit, a couple of billowy Boxwood or dwarf Japanese Yew would guard the front-door portals. On the west and north low-growing shrubs, both deciduous and evergreen, would have their place. Pink-blossomed *Rhododendron carolinianum* and Azaleas would be grouped with bright-stemmed Dogwood (*Cornus stolonifera*), Andromeda (*Pieris flor-*
(Continued on page 202)



For a moist, sheltered spot the White Marsh-marigold (*C. rotundifolia*) from the Colorado mountains has much to recommend it. Its blossoms are larger than the yellow-flowered species



GROWING ALPINES IN THE ROCK GARDEN

Cultural Hints for Some of the Flower Gems Collected by House & Garden's Expedition to the Colorado Rockies

HERBERT DURAND

THERE are two widely prevalent notions among gardeners that are simply egregious errors. One is that all Alpine plants require a lime soil; the other that it is almost impossible to grow them successfully in gardens. As a matter of fact, all of the Rocky Mountain Alpines, and a large proportion of those which come to us from the mountains of Europe and other countries, are natives of granitic regions and dislike lime; and their culture, instead of being a difficult and complicated process, is in most instances one of the easiest and simplest forms of gardening.

The truth of these assertions was conclusively demonstrated by the House & Garden Plant-Stalking Expedition to the Colorado Rockies last summer. They were verified by soil tests taken in over a hundred typical localities, by close study of the conditions under which Alpine plants flourish in their native wilds and by observing their behavior when they were transferred to new locations where climate, soil and other natural phenomena were materially different.

For ascertaining the chemical reaction of the soils, the authoritative La Motte Indicators were used. The tests, however, were merely corroborative, for we knew from long experience that granitic soil is usually acid soil; and it was perfectly evident that we were making them in a granitic region. We could see that the peaks and crests of the mountains and ridges



Mountain Pearl is a most desirable Alpine form of our common Yarrow. It grows from eight to ten inches high and has pure white flowers

were built of solid granite and that the chaotic accumulations of rocks and boulders on every hand, as well as the numerous exposed slopes and outcrops, were all of the same flinty material. So, when our chameleon-like chemicals were applied to soil solutions and spelled "acid"—as they invariably did—we were not surprised.

Those who attempt the cultivation of Alpine flowers should bear in mind that success with them, as with any kind of plant, depends largely upon acquired and applied knowledge of their natural environment, their structure, their manner of growth, flowering and fruiting and particularly their adaptability to unaccustomed surroundings. In the high places of the mountains they make their homes and display their charms in every crevice and pocket where even a modicum of soil has

accumulated; they transform drab and dreary slopes and hillsides into vast panoramas of brilliant color; they embroider with tracery of dazzling hues the marshy margins of glacial lakes and they bedeck the edges of melting snow-drifts and eternal glaciers with fringes of prismatic beauty. They work these miracles in a soil mixture of coarse grit and humus. On the slopes the grit

(Continued on page 174)



In the left foreground are the blue flowers of the Rock Forget-me-not surrounded by a showy white Sandwort

(Below) Another Westerner worth knowing is Parry Trefoil, a Clover-like Alpine that likes best a sheltered, moist place in the rock garden



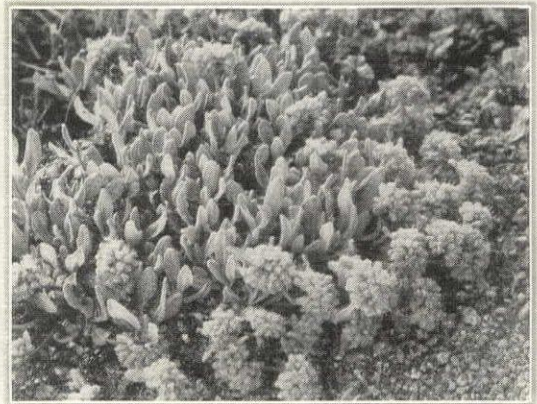
(Below) *Dryas octopetala* is the Alpine Rose, making a close, dark green mat well starred with a profusion of large, snow-white blossoms



A handsome Alpine Knotweed has been christened *Pompons*. Its spikes are glistening white or rosy pink



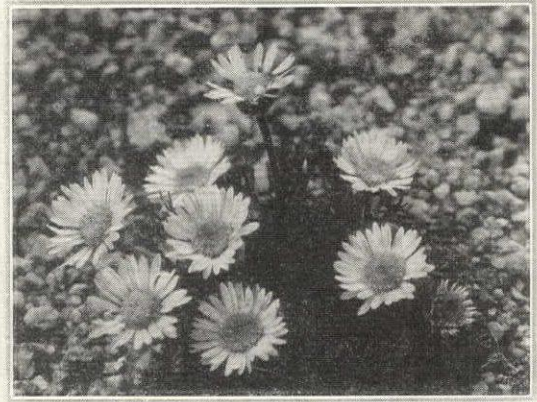
(Left) A striking plant of the Alpine bogs is *Sedum polygamum* with its heads of dark purple flowers



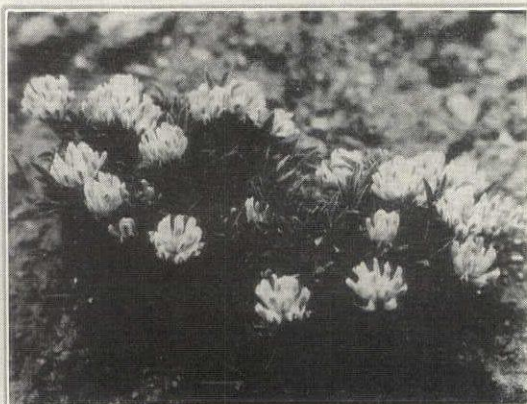
(Right) *Eriogonum acaule* is less than an inch tall but it carries abundant sulphur-yellow blossoms



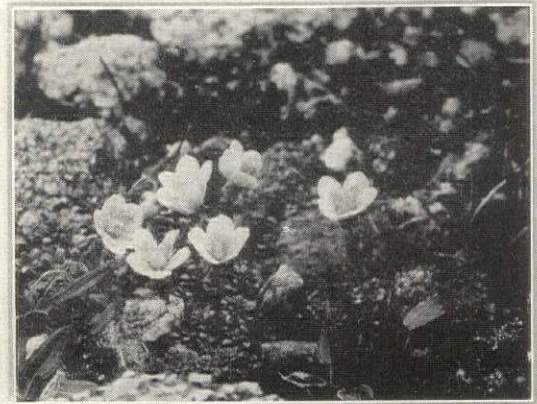
(Left) The bright golden yellow panicles of the Mountain Groundsel are intensified by orange centers



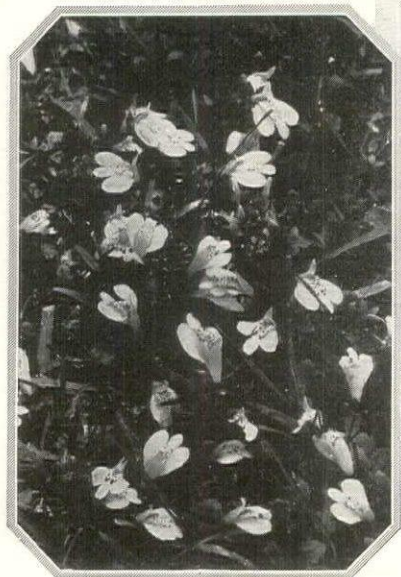
(Right) *Erigeron compositus* is a lovely little composite with blossoms ranging from white to purple



(Left) The Alpine Trefoil grows two or three inches high. Its bicolored blossoms are pink and purple



(Right) Near Summit Lake the Expedition found *Saxifraga chrysantha* making a display among the rocks



A neat carpeting plant for the rock garden is this little New Zealander, *Mazus pumilio*. Its blossoms are lavender in tone



Healy

Pink Violets are not common, but there is one particularly attractive European species known as *V. arenaria rosea*. It is neatly tufted, bears flowers generously, and can be raised easily from seed. It self-sows freely



From the West comes a dwarf Valerian, *V. acutiloba*. It is of rock garden size, with pinkish blossoms lasting several weeks

A GARDENER'S MISCELLANY

LOUISE BEEBE WILDER

APRIL is the month of young leaves. Through the gray wood a green mist is blown, and in the garden little leaves unfold that rival the spring flowers in their exquisite forms and colors. Some are as pale as a new Pea in its pod, some come forth a full, sound green, some are rosy, some silvery. Of special note are young Columbine leaves with opalescent lights, wild Geranium as beautifully tinted as any flower, the delicate unfurling leaves of Lilac, Lupines of lovely form, the quaint garniture of the Larch trees, the rich rose

Geranium cinereum is a delightful small plant that blossoms for a long time in late spring and early summer. It has large, pale blossoms veined with rosy lines

color of the Maples. The rock garden especially repays inspection at this season, for among the sparkling flowers are many charming leaves showing every variation possible to gray, to green, to rose and many that have a yellow sheen, and some of them are of lovely and intricate form.

THE SMALL GERANIUMS—These are among the choicest ornaments of the rock garden and though not quite so easy to grow as the taller species may still be considered among the plants that any careful gardener may attempt with a certainty of success. The Geraniums are all readily raised from seed but should be transplanted to their

permanent places while small, as they object to removal once they are established. Three of the best kinds are *G. argenteum*, *G. cinereum* and *G. sanguineum lancastrienne*. The last is the most amiable of the three, being, indeed, quite indestructible when once its long root has thrust deeply into the nourishing, gritty soil of the rock garden. Its leaves are green and its blossoms a gentle rose-pink delicately veined with deeper color. The plant forms spreading mats and the flowers are produced in early summer

(Continued on page 182)

The best of the dwarf Geraniums for the beginning rock gardener is *G. lancastrienne*. Once its long root has penetrated deeply into the soil it is almost indestructible



THEIR FAVORITE PLANTS

Twenty-two Authorities Set Down Their Personal Selections for the
Readers of House & Garden

APRIL finds us deluged not only by proverbial showers but by garden catalogs as well. Tried and true veterans of the garden vie with tempting novelties. Their descriptions are so glowing that the amateur is dismayed when he begins to select the kinds for his garden; he is overwhelmed by the abundance of the season's offerings. To assist and relieve these somewhat bewildered catalog readers, House & Garden asked several recognized authorities in their particular fields to select a choice number of their favorites.

FOR CUTTING AND DECORATION

E. A. White

Professor of Floriculture in the New York State College of Agriculture located at Cornell University

Aquilegias; *Heuchera sanguinea*; *Gypsophila paniculata*; Delphiniums; *Anemone japonica*; *Viola tricolor*; Hardy Chrysanthemums; *Calendula officinalis*; *Salpiglossis sinuata*; *Schizanthus pinnatus*.

ANNUALS

Mrs. John A. Stewart, Jr.

President of the Garden Club of America

Ageratum Blue Perfection; *Delphinium chinensis* Azure Fairy Sutton; *Salvia farinacea*; Shirley Poppies; *Phlox drummondii* Chamois Rose; Zinnia Achievement, Salmon Rose; Sutton's Lavatera Loveliness; Deep Velvet-blue Petunias—Breck's are especially good; Sutton's Apricot Viola; Totty's Jersey Gem Viola.

PERENNIALS

Mrs. Francis King

Author of numerous books on gardening, and the godmother of gardening in America

Arabis albida flore pleno; *Daphne cneorum*; Peony Richardson's Grandiflora; *Iris sibirica* Perry's Blue; *Anchusa myosotidiflora*; *Anchusa italica* Lissadell; Delphinium, Lowe and Gibson's strain; Phlox Mme. Paul Dutrie; *Digitalis isabelliosa*; *Salvia virgata memorosa*.

ORCHIDS

Mrs. Pierre S. duPont

Famous for her collection of Orchids and her interest in them

Brasso laeliacattleya Baroness; *Brasso laeliacattleya* Britains King; *Cattleya Heli-*

odor; *Cattleya Moonbeam*; *Cattleya amabilis alba*; *Cattleya Harold*; *Cattleya Apollo*, variety Rex; *Brasso cattleya* F. E. Dixon; *Brasso cattleya* Maronae; *Laeliacattleya Sargon*.

PEONIES

Mrs. Edward Harding

Author of "The Book of the Peony," and internationally recognized as an amateur Peony authority

Alice Harding; Anna-na-sode; *Festiva maxima*; La Lorraine; Lady Alexandra Duff; Le Cygne; Milton Hill; Mrs. C. S. Minot; Soulange; Walter Faxon.

DAHLIAS

George W. Fraser

Dahlia specialist, formerly in charge of the American Dahlia Society's Test Gardens at Storrs, Conn.

Edna Ferber; Yellow Princess; Harry Mayer; Elite Glory; Robert Treat; Jersey Beauty; Rose Fallon; Farncot; Alice Whittier; Marmion.

LILIES

Dr. A. B. Stout

Of The New York Botanical Garden

Lilium auratum platyphyllum; *L. speciosum* (album, rubrum and melpomene); *L. regale*; *L. testaceum*; *L. superbum*; *L. canadense*; *L. martagon* with its varieties album and dalmaticum; *L. elegans incomparable*; *L. philadelphicum*; *L. candidum*.

SWEET PEAS

George W. Kerr

A Sweet Pea authority of international repute

Summer-Flowering: Floradale Fairy; Miss Philadelphia; Magnet; Dainty Maid; Delightful; Gold Crest; Royal Pink; Grenadier; Powerscourt; Blue Bird.

Winter-Flowering: Snowstorm; Pink Profusion; Mrs. Calvin Coolidge; Giant Rose; Mrs. Kerr; Chevalier; Vulcan; Princess; Mrs. Warren G. Harding; Burpee's Orange.

IRIS

John C. Wister

President of the American Iris Society

White Self: Athene; White Bicolor: Mildred Presby; Lavender: Princess Beatrice, Queen Caterina; Purple: Sv. de Mme.

Gandichan; Pink: Susan Bliss; Blend: Quaker Lady, Ambassadeur; Yellow Bicolor: Flammenschurst; Yellow Self: Shekinah.

AQUATICS

Charles Tricker

Authority on Waterlilies and aquatics generally

TROPICAL NYMPHAEAS: General Pershing; Mrs. Geo. Pring; Panama Pacific.

HARDY NYMPHAEAS: Paul Hariot; Attraction; Mrs. Richmond.

NELUMBIUMS: Nucifera.

MISCELLANEOUS AQUATICS: *Cyperus alternifolius*; *Eichhornia*; *Nymphacoides indicum*; *Sagittaria japonica fl. pl.*

CACTI AND SUCCULENTS

W. A. Manda

Formerly Superintendent of the Harvard Botanical Gardens and an internationally famous horticulturist

Echeveria hybrida; *Echinocereus dasyacanthus*; *Crassula arborescens*; *Crassula aurea*; *Cereus flagelliformis* (Grafted Rat-Tail Cactus); *Opuntia ellisiana* (Spineless Cactus); *Opuntia Santa Rita*; *Mesembryanthemum* (Ice Plant); *Epiphyllum truncatum* (Christmas Cactus); *Othonna crassifolia*.

WILDFLOWERS

Herbert Durand

Author of "Taming the Wildings," "My Wild Flower Garden," etc.

PURELY PERSONAL PREFERENCES: Trailing-arbutus (*Epigaea repens*); Creeping Snowberry (*Chiogenes hispidula*); American Twinflower (*Linnaea borealis americana*); Pink Ladyslipper (*Cypripedium acaule*); Showy Ladyslipper (*Cypripedium spectabile*); Peatpink (*Silene pennsylvanica*); Birdsfoot Violet (*Viola pedata*); Cardinalflower (*Lobelia cardinalis*); Canada Lily (*Lilium canadense*); Shootingstar (*Dodecatheon meadia*).

FOR AMATEUR WILD GARDENERS: Canada Lily (*Lilium canadense*); Peatpink (*Silene pennsylvanica*); Birdsfoot Violet (*Viola pedata*); Shootingstar (*Dodecatheon meadia*); Blue Phlox (*Phlox divaricata*); Virginia Bluebells (*Mertensia virginica*); Creeping Bluets (*Houstonia serpyllifolia*); Harebell (*Campanula rotundifolia*); Cardinalflower (*Lobelia cardinalis*); Golden-aster (*Chrysopsis mariana*).

(Continued on page 190)

COLOR SUGGESTIONS FOR A GEORGIAN HOUSE

*Livable Schemes for Furnishing and Decorating Five Rooms,
Two Baths and a Small Roof Garden*

PIERRE DUTEL

GEOORGIAN architecture is somewhat suggestive of the Directoire style in France inasmuch as they both were inspired by the classic models of Greece and Rome. Balance and proportion are two important features in interior as well as exterior architecture of this type and must always be considered when furnishing rooms in this manner. Color is also a dominant factor and while soft pastel tones are characteristic of rooms done in the Adam taste, the earlier types of Georgian decoration were frequently notable for their use of sturdy, vigorous colors.

Following are livable color schemes for five rooms, two baths and a roof garden.

ENTRANCE HALL

Walls: Smooth plaster divided into panels by moldings and pilasters and the complete wall painted a soft dove gray. Baseboard and pilasters are marbled to simulate dull violet marble, and the moldings of the panels are picked out with a deeper gray.

Floor: Divided off into large squares of black and white marble, or covered in rubber composition resembling marble. A wide band or border is used around the room of plain black, edged with a narrow line of white about one inch wide.

Ceiling: Plaster tinted to tone with the gray walls, and ornamented with a narrow classic border in relief set back about six inches from the cornice.

Doors: Painted gray and divided into small square panels by carved moldings painted silver gray. A painted decoration in soft tones of violet may be introduced into each panel. Hardware after an Adam design in antique silver.

Furniture: A pair of white and gold armchairs covered in faded coral velvet and trimmed with old gold fringe. A painted console with violet marble or marbled wood top, with a mirror to correspond used between the armchairs. To balance this composition on the opposite wall is a bench in white and gold upholstered in violet satin and flanked by a pair of wrought iron tripods filled with ivy.

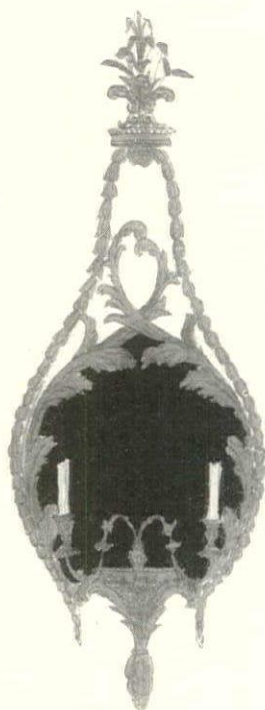
Lighting Fixtures: Silver and crystal lusters.

LIVING ROOM

Walls: Divided into panels, with chair rail and paneled dado and grained in imitation

walnut. Doors divided in six narrow vertical panels, grained in walnut and enriched with a little gilt on the moldings. These doors are to be bordered with characteristic ornamental trim, ending in broken pediment top.

Ceiling: Decorative plaster work in the design of the period, with a center rosette. Fitted with crystal chandelier and side lights.



Mantel: Cream marble with paneled inserts of vert antique marble.

Floor: Covered in seamless chenille carpet in eggplant color. Small Oriental rugs in front of the fireplace and large sofa.

Draperies: Green and antique gold damask trimmed with eggplant fringe and made to fit under the trim of the recessed windows.

Furniture: Chinese Chippendale sofa with camel back, covered in same damask as curtains. A pair of Lawson armchairs done in quilted green satin corded with gold. A large sofa in eggplant velvet on the long wall, flanked by a pair of Queen Anne end tables in walnut. On these are alabaster lamps with gold taffeta shades. Cushions of gold and green silk. A secretary in old gold and red lacquer, with a walnut desk chair. A pair of needlepoint armchairs, some

small tables and one floor lamp will add further comfort. There should be two or more portraits of the 18th Century School. A few small pen and ink drawings and decorative bibelots on the tables will lend color to the room and complete the atmosphere of elegance.

DINING ROOM

Walls: Divided into panels similar to the living room and painted a pale robin's-egg blue, with moldings rubbed with gilt and antiqued. The large and more important panels to be fitted with canvases painted in designs of old English garden scenes. The walls of the bay window are marbled in imitation of sienna marble outlined with bands of terra cotta. Wrought iron brackets holding wire baskets are attached to the side windows and filled with ivy made to trail over the window trim. There are no draperies in the room.

Floor: Laid off with large squares of black and white marble or covered in rubberized linoleum of similar design.

Ceiling: Silvered and antiqued with gold and divided by painted designs and small pieces of shaped mirrored glass. The narrow wall panels may be filled with mirrored glass if a more formal effect is desired.

Mantel: A simple Georgian model marbled in sienna and terra cotta color. Over this is a long mirror made of squares of glass held in place with gilt rosettes.

Furniture: A three pedestal table in walnut and eight painted side chairs in white and gilt, covered in terra cotta velvet. A pair of similar armchairs are used at each end of the table. Two old banquettes covered in gold damask are placed in the bay. A pair of walnut semi-circular commodes with marble tops holding colored glass compots are used on each side of the mantel and serve to balance one large walnut commode that is used as a sideboard at the other end of the room.

Lighting Fixtures: Lyre shaped side lights trimmed with sapphire glass drops, and a ceiling fixture consisting of a five-pointed star made of strings of blue glass beads.

MASTER'S BED ROOM

Walls: Papered in a Chinese scenic wall paper which has a yellow background.
(Continued on page 164)

A LITTLE PORTFOLIO *in* THREE STYLES



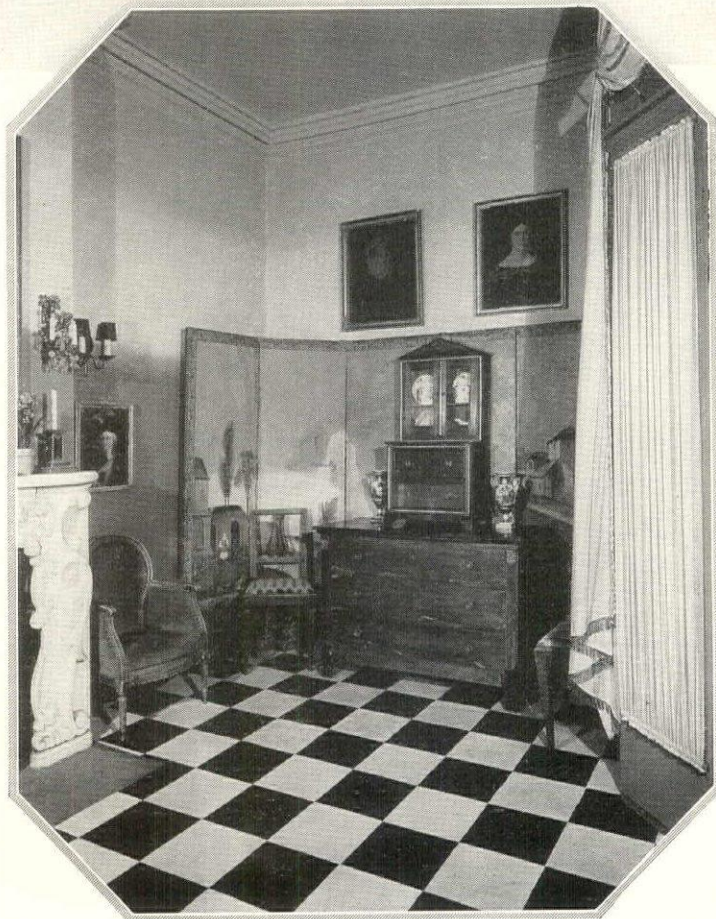
Harting

On this and the four following pages are shown views of the New York apartment of Joseph B. Platt, which has been furnished mainly with pieces of French 18th Century origin. The spirit of this era is carried through all the rooms although, as will be seen by the effective vista through these doorways to four successive rooms, each has its distinctive character

AN 18th CENTURY FRENCH APARTMENT *in* NEW YORK
A CHILD'S ROOM IN THE GERMAN TASTE
ENGLAND IN THE MANNER OF ADAM



A general view of the dining room shows its black and white linoleum tile floor, forming a base for flat painted walls that start dull green at the bottom and shade up through pink to a sky-blue ceiling. Consequently the draperies are in sky-blue



One wall of the dining room is almost completely covered with an old painted screen that makes a background for the Directoire furniture placed before it. As these rooms have high ceilings there was space for portraits above the screen



The chimney piece arrangement in the dining room shows a splendid pair of Venetian portraits painted under glass and hung on each side. The mantel is an unusual combination of Italian Baroque interpreted in white marble in the Victorian manner

Another side of the dining room is so shaped by the mirrored service screen to the kitchen and the entrance alcove as to form a jog in which fits an Italian Directoire console with mirror back and a painting in the spirit of the period hung above





The fireplace side of the living room shows a balanced grouping of deep upholstered chairs with a large square cushioned stool between them. On each side of the fireplace stands a commode with its Directoire lamp and a cluster of books

One of the most interesting features of this apartment is the arrangement of pictures, which are hung in definite groups in large panels marked off by moldings. The fireplace pictures and a group on the wall facing the fireplace are notable



At the north end of the living room a large window looks out over Washington Square. The light is tempered by Venetian blinds. In this room the walls are the color of cocoa and the curtains are tête de nègre satin hung straight to the floor

Since beside its cocoa colored walls the living room is enlivened with tones of gray, greens, yellow and salmon pink in upholstery and pillows, some of the salmon pink and olive green is carried into the color scheme of the adjoining room

A CHILD'S ROOM IN THE GERMAN TASTE



The modernist in Germany is realizing that the beauty which characterized great periods can be expressed in modern terms, and we find motifs of the past even in so simple an example as this room for a girl, designed by Lucien Bernhard

One end of the room has its bed alcove with bookshelves above it and built-in cupboards and drawers filling one side. Opening into this is the sitting room area which has a canopied ceiling that comes down on the walls and a large book jog at one end

ENGLAND IN THE MANNER OF ADAM



The Adam house shown on this and the following two pages is in London, the residence of Mrs. Ernest Frederick de Rougemont. Above is a drawing room elevation revealing a fine Chippendale mirror, a painted cabinet attributed to Angelica Kauffmann and a pair of 18th Century chairs upholstered in peach colored brocade. The walls are old white, with a characteristic Adam cornice



Soft pale colors and delicately designed furniture are features of Adam decoration. They are found in this English dining room where the walls are a pale sea foam green and the curtains snuff colored damask. The ornaments on the characteristic Adam mantel, consisting of a pair of tiny trees, are made of rare metals and protected by glass shields

At the left is a corner of the drawing room showing a slender bookcase, a fine example of 18th Century cabinet-work. It is painted Wedgwood blue and ornamented with swags and medallions picked out in white and gold. The classic flower stand is fine and the curtains are of gold damask. Mrs. D. S. Mann was the decorator of this house



An original Adam cornice and ceiling, the latter ornamented with lunettes in Wedgwood blue, are features of the drawing room. The furniture consists of 18th Century pieces covered in a mixture of old blue brocade, peach colored velvet and needlepoint. On the table in the foreground is a signed Wedgwood urn. The chandelier is Waterford glass

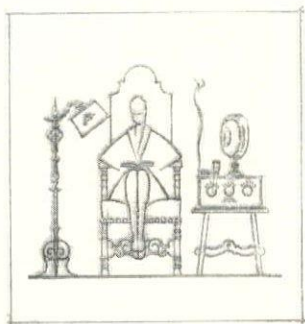
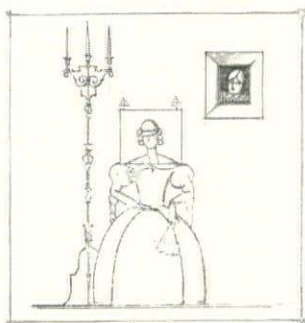


A small morning room in Mrs. de Rougemont's London house overlooking a walled-in city garden has walls painted the tone of old parchment above a dado of pine. The long overhangings at the window are snuff colored damask and the slip covers are glazed chintz in peach, blue and copper tones. The furniture is a mixture of walnut and mahogany pieces

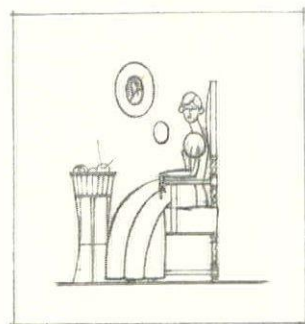
MANNERS AND MODERNISM

*Sometimes We Appear Strangely Incongruous, We Modernist Americans,
In the Furniture That Suited Our Forebears*

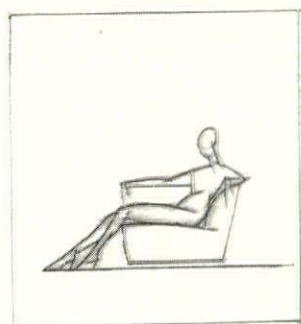
KEM WEBER



In her cascade of flounces and hoops, grandmother was suited to the straight, high-backed chair and the chair suited to her, but the modern maiden, short of skirt and flanked by a radio, is decidedly out of place when in it



The erect posture of a previous generation is the direct opposite to the more supple posture of the modern woman. Above sits the previous generation in the chair of its era, and to the right the modern woman in a modern chair



WHAT is all this talk we hear about modern furniture?

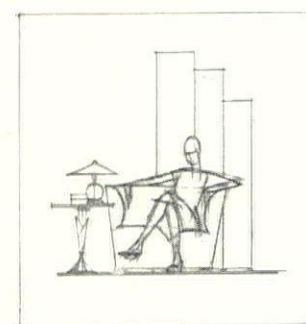
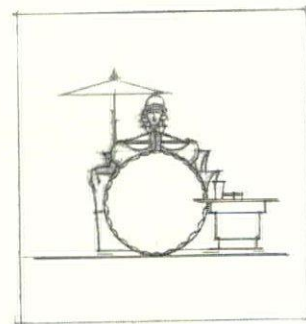
Why is America suddenly waking up to modernism—this most modern country of ours, with the most modern cities, filled with the most modern people in the world?

The answer probably lies in the fact that we are just beginning to appreciate how modern we are—that our manners are modern, our mode of living modern, yes, even to the way we sit in chairs. For a long time we have boasted the towering skyscraper as a symbol of America's advance over other countries, but only during a relatively short while have we realized that our contemporary mode of living should also find an expression in furniture and the decoration of our homes.

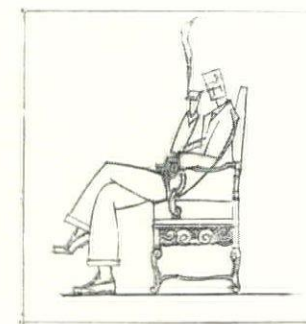
Consider those skyscrapers. The fact that an architect decides to put Italian Renaissance cornices, columns or ornaments on his steel-constructed skyscraper does not change the building from being a true expression of this time. Even the most careful and most truthfully copied details on any of our modern towers will not fool the art historians of the future. They will realize, recognize and establish absolute proof that this is an architectural effort of the early part of the 20th Century. Even a private residence, however carefully its design repeats one of the great historic architectural styles, would be a dead give-away through its construction, its plumbing, its bathrooms and its electrical refrigeration plant.

The mere fact that a piece of furniture built today in Grand Rapids may be a copy of an old Spanish piece, does not eliminate the fact that it is a modern American creation. And all this talk about modern furniture simply marks an awakening to the fact that, ever since the invention and use of machinery as a basic factor in the manufacturing of furniture, we have been merely copying the forms of bygone days,

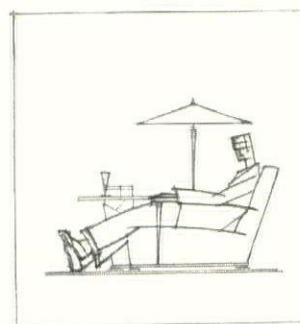
(Continued on page 154)



To show how manners affect furniture design and taste, we have placed grandmother, hoop-skirts and all, in a modern upholstered chair. The result is revealing. Below her is a modern woman in the very same chair



Even men find difficulty in accommodating themselves to the stiff chairs of the past. They usually perch awkwardly on one edge. In a modern, low, upholstered chair, however, a man falls into a comfortable pose and is at ease

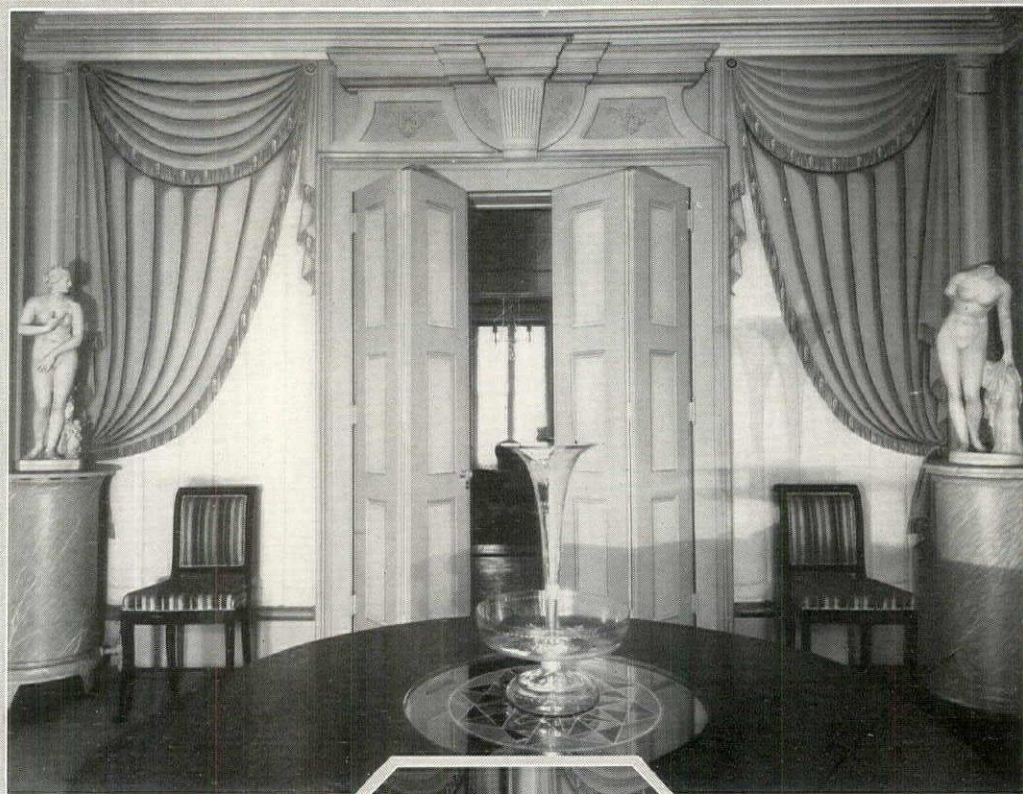




Van Ande

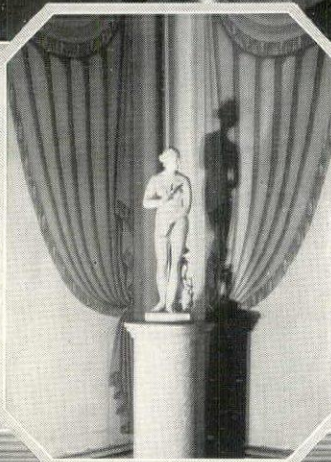
A PROVENÇAL BREAKFAST ROOM

This sun-washed breakfast room, furnished after the manner of provincial France, has brick walls painted cream color, a stucco ceiling tinted light blue and a floor of dark red tiles. It is in the residence of John Burlinson Coleman, Southold, L. I. Howard S. Patterson was the architect



White

The outstanding feature of this Empire dining room is the decorative treatment accorded the background. Walls are painted to simulate columns and draperies and the shutter recesses are lined with mirrors. The home of Robert E. Locher, Staten Island, N. Y.



The painted draperies decorating the wall panels are in shades of rust pink, gold and chartreuse green. The woodwork is caramel pink with members glazed in eggplant color. The classic statues in the corners are supported by old pink marbled pedestals





PAINTED
IN THE STYLE
EMPIRE



Above the wood trim in the bay window is a mirrored cornice which reflects the painted ceiling of clouds, sky and stars. The shades are painted to resemble Venetian blinds

This interesting room was painted and decorated by Robert E. Locher. At the left is a daylight view showing the use of a small breakfast table placed in the sunlit bay window

THE VARIED PHASES OF POTTERY

A Brief Glossary That Explains Something About The Divers

Kinds, Processes and Forms

MR. & MRS. G. GLEN GOULD

POTTERY and porcelain are sometimes confused by the inexpert, and excusably, for the line of distinction is not so clear as might be supposed. In fact, certain kinds of pottery are classed as porcelaneous, which means they resemble porcelain. Stoneware, with its hard vitrified composition, is between the two, but is here included as its character allies it more closely to pottery than to porcelain. The simple distinction, and a safe one generally, is that pottery is opaque and porcelain translucent.

Pottery is soft earthenware made of clay, lightly fired or baked in a kiln. It may be "thrown" on a potter's wheel, cast, or pressed into a mold to give it the desired shape. It may be printed, or painted by hand in various ways: over the glaze, under the glaze, or on the unfired glaze into which the color becomes amalgamated—called "inglaze decoration." *Camieu* is the French term for decoration in a single color. Polychrome work is in more than one color.

Ornament may be carved or molded in cameo—raised design, or intaglio—sunken. *Champlevé* enameling is done in a gouged design filled with colored enamel. Cluny or Longwy enameling imitates the Chinese *cloisonné*. Colored enamel, or enamel with black outlines imitates the *niello* work of the silversmith. Crude ornament is put on with slip, which is liquid clay either white or colored. Scroddling gives a marbled effect achieved with colored clays "wedged" together, resembling natural agate. Combed or marbled wavy surfaces are sometimes found, while more definite designs are etched, or merely scratched in crude examples. *Sgraffito* decoration shows the body of the piece in clay of a different color through the cut or incised pattern of a surface layer, as in Italian ware. Basketwork gives a woven effect. Openwork—called by the French *à jour*—arabesques or scrolled designs of Persian origin and many other processes and patterns add beauty to the otherwise plain form of a mere pot or plaque.

NECESSARY DEFINITIONS

Pottery is made of moistened clay which forms the "body"—paste—*pâte* in French. It is called "biscuit" after firing.

Glaze makes it impervious to liquids and is variously applied: outside the kiln; thrown into the kiln for salt glazing; or is "smear" glazed by another process. Glaze is translucent, like glass; enamel generally

speaking is opaque; both may be clear or colored. There are many varieties, from the hard glass glaze of ancient Egypt and Persia, the egg-shell glaze on Persian Rhages ware, the variegated harlequin and transmutation glaze of China, the tin or stanniferous glaze of maiolica, to our common translucent lead glaze, and transparent pitted salt-glaze. Enamel hardened by flint makes a very brilliant covering.

Crackle is artificially produced in the glaze, varying in degrees of coarseness like crackled ice on a pond, and is especially valued in the Far East when employed on celadon, Satsuma, etc.

Lustre or metallic sheen, is obtained by various means and is sometimes classed by its color, as brown, bronze, copper, gold, green, pink, purple, ruby, silver, and violet. It is also classed by resemblances, as in *madreperle* which is the Italian, or *nacré*, the French, for mother-of-pearl; *cangiate*—changeable; and Gubbio—a red named from an Italian town. Resist or reserved decoration reserves the design in white on a lustered or colored ground.

COLOR ORIGINS

Colors are often of local fame, like the dull brownish "Rouen red" of the old ware, the "Rosso di Viriglio" a yellowish red on Italian maiolica, "Flow Blue" which flows into the white on old English stone china, and the celadon greenish tones of China which imitate jade.

Designs are of innumerable types, many notable for one reason or another, like the Willow Pattern on Canton ware. They include such details as: the "dot and stalk," three-pronged "spur," and "vine leaf" on Hispano-Moresco ware; inscriptions in Persian, Arabic, mock Arabic, and European languages; the trailing "vermiculate" on English pottery; the lambrequin or canopy effect on old French ware; radiating compartments—the *rayonnant* style of Rouen, and the *tirata*—ribbon or strap-work on Italian maiolica work.

Objects, too, retain their original names, from the classic urn—Krater—to the Chinese Ginger Jar, the Italian Alberella—drug jar, the Grotesques of English, German, and American manufacture, and the vegetable and fruit forms like Cauliflower, Melon, and Pineapple wares. Statuettes are legion, from those which were found in Chinese and Egyptian tombs to the delectable figures from Tanagra.

The feel of the ware, the play of light upon it, the color, the shape, the design—all contribute as much to the joy of the owner of a piece or two as to the collector who has a thousand or more.

A POTTERY GLOSSARY

Astbury ware is English about 1700-50, made by Astbury; buff, gray, or red; with stamped white decoration applied.

Barbotine ware—painted with slip or *barbotine*; notably French Haviland.

Basaltes—called by Wedgwood "Black Basaltes" and "Egyptian Blackware," imitating natural basalt rock.

Bayreuth—red pottery, brown glaze, silver and gold decoration imitating Böttger ware.

Bellarmino, *Bartmann*, or *Graybeard*—salt-glazed stoneware jugs or bottles made in the 17th and 18th Centuries; Flemish, German, or English; body globular, grotesque mask on neck; named derisively after the 17th Century Cardinal Bellarmine.

Bennington Ware—made at Bennington, Vermont, 1846-58, by Lyman & Fenton. It is either Parian, White Granite, or "Flint Enameled" which is a fine Rockingham ware. The glaze is hard and brilliant. Colors are mottled in brown, yellow, and olive, with dashes of dull blue and red.

Bianchetto—Italian pottery with a white slip covering, painted after firing; resembles maiolica, sometimes imitates della Robbia ware.

Boccaro—so-named by Portuguese. A Chinese unglazed red stoneware with relief decoration; made in the 16th and 17th Centuries; imitated in Holland, England, and Germany in 17th and 18th Centuries.

Böttger—hard red stoneware, taking high polish; made by Böttger at Dresden about 1709-19; inspired by Boccaro ware.

Canton or *Nankin China*—coarse white stoneware or porcelain, made at Canton, China, in the 18th Century. Decorated in blue with the Willow Pattern, a landscape with Willow Tree illustrating a Chinese story, and the Fitzhugh Pattern taken from a porcelain design.

Castel-Durante—an Italian ware painted with great freedom; molded figures and grotesques; often used for candelabra.

Castleford—a semi-translucent slightly glazed white ware, English about 1800-20; decorated in relief with figure groups, Liberty head, American Eagle; and with

(Continued on page 146)

Pachysandra terminalis, in the right foreground of this photograph, is an unequalled spreading ground cover for lightly shady places. It is shown here with Laurel and low evergreens



GROUND COVERS FOR MANY CONDITIONS

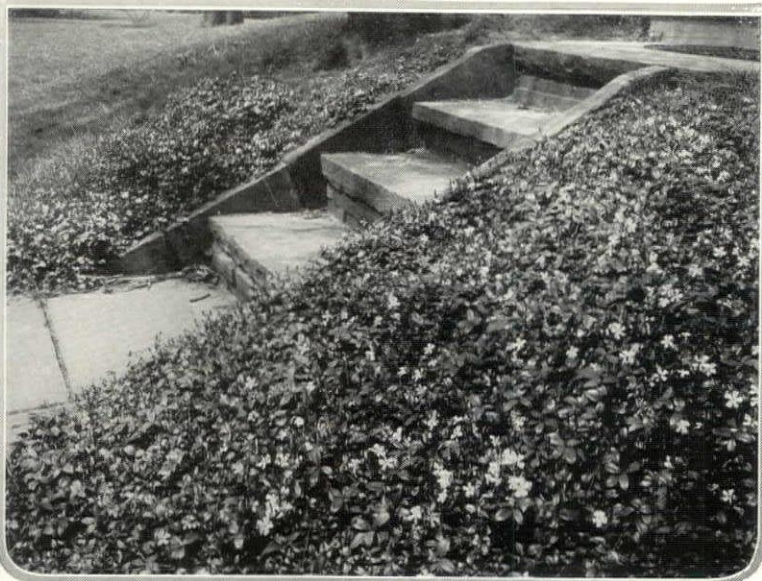
A Wise Selection of Low Growing Plant Material Will Conceal Bare

Spots and Improve the Soil's Character

HENRY B. RAYMORE

JUST as a few decorative ornaments add the finishing touches to the furnishing of a room, so do ground covers complete and embellish the landscape picture. Used to cover bare spaces between larger plants, to fill crevices in wall and terrace, to edge down shrub beds so they will meet smooth expanses of turf and as a substitute for grass under densely shading trees, they fill an important rôle in the planting scheme. Nor are ground covers useful only in connection with the artistic side of gardening, for they serve a utilitarian purpose as well. They form one of the best mulches for plants, keeping the ground cool and moist by protecting it from the direct rays of the sun. In winter, too, they do much to prevent the constant thawing and freezing which is always so fatal to the root systems of many of our plants.

Too often, unfortunately, this last detail of planting is omitted. Shortness of purse or



temper often results in work being left unfinished, much to its detriment; for these little touches of intimate detail give the scene its highest charm. It is better to conceive a planting scheme on a more modest scale and carry it to full completion than to attempt something too ambitious in scale and fail fully to realize its possibilities.

There are several classes of ground covers ranging from the tall things like Blueberry, Laurel, and some Ferns which are admirable covers for open woodlands, to such small plants as Myrtle and Pachysandra whose dense tufts or mats are refined enough in character to be used in the most intimate gardens.

These various classes comprise shrubs, semi-shrubs, perennials and annuals. For the purpose of this article, however, we are chiefly concerned with those particular ground covers which can be used in the garden and around the house.

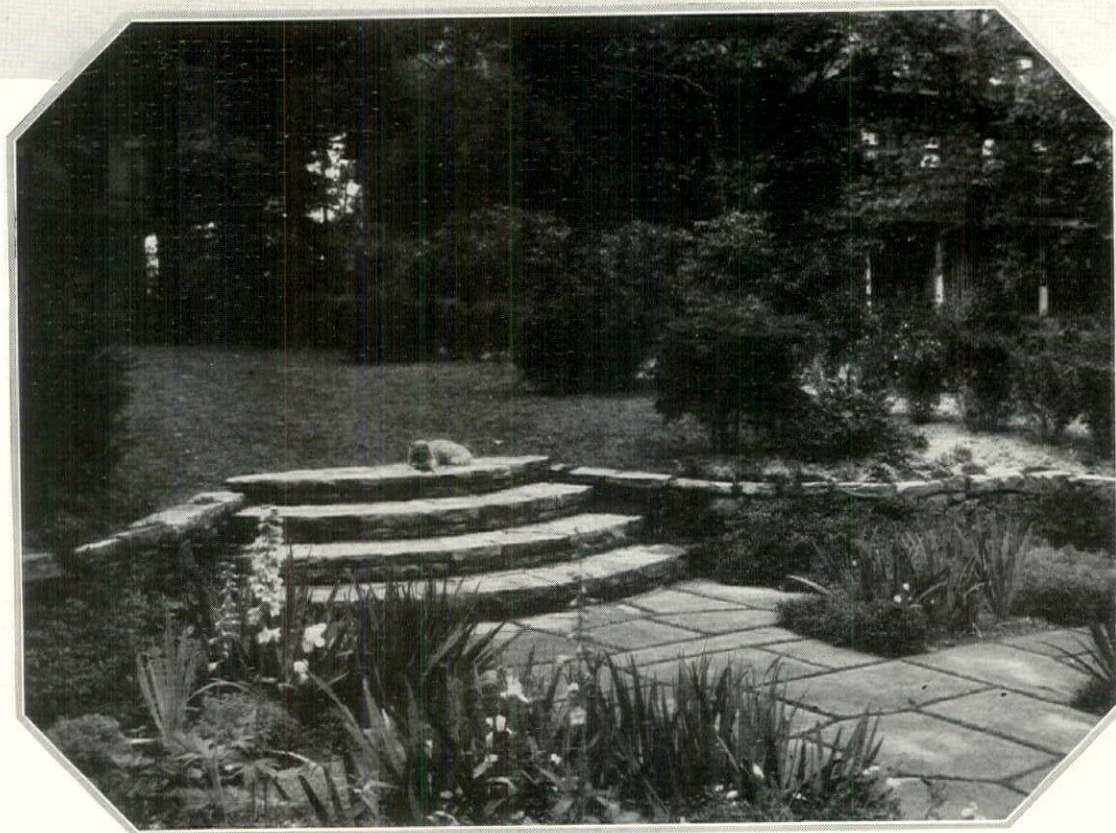
(Continued on page 196)

Vinca minor will cover whole slopes with a thick green mat sprinkled with blue blossoms. It succeeds in many places, including areas under trees

(Above, right) Wholly lovely as a mass in the rock garden or other well drained place is *Daphne cneorum*, a flowering sub-shrub that is perfectly hardy



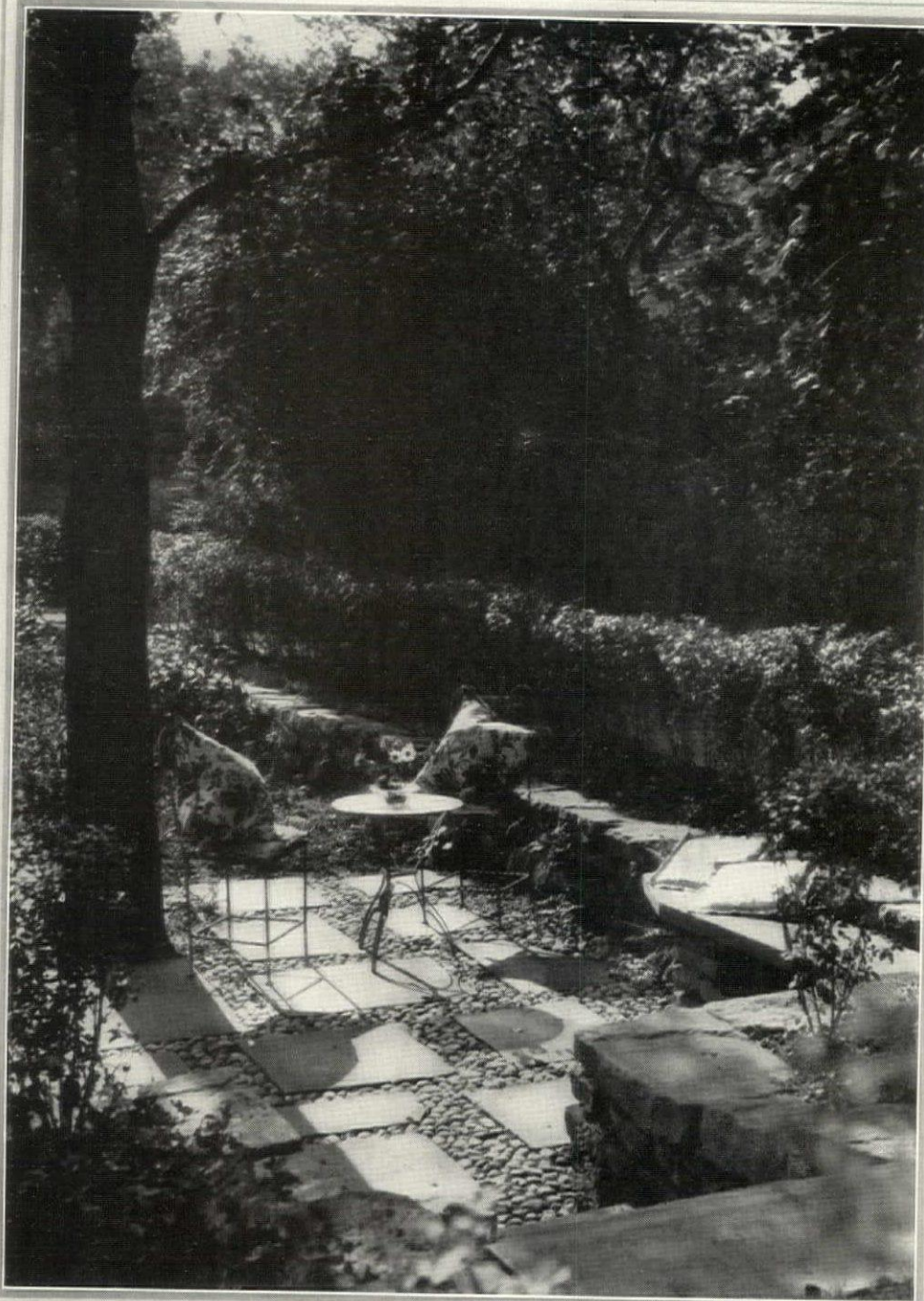
White



(Top) Stone and masonry have been used freely in Mrs. Homer H. Johnson's garden, with a skillful restraint which makes them wholly pleasing as backgrounds for the delicate planting

IN A CLEVELAND GARDEN

From the house a lawn margined with trees, shrubs and low evergreens leads to the broad steps of a sunken garden. Here, as elsewhere, the beauty of perfect simplicity obtains



White

(Above) A low retaining wall bounds the garden, topped with trimmed Privet. In one corner of it a nook for tea or quiet conversation has been created under the lee of tall shrubbery where shadow and sunshine mingle



The pool before the garden shelter is unusual in the way it stands above the level of the flagging. Two clumps of Iris are its only embellishment. William Pitkin, Jr. & Seward H. Mott were the landscape architects

SPRING MAINTENANCE IN THE GARDEN

Some Practical Guide-posts to Mark a Clear Road Through the

Rush and Bustle of the Early Season

H. STUART ORTLOFF

EACH spring we are greeted by a host of garden problems, the solution of which means much in the success of our garden scheme throughout the coming season. There is no garden that can be planted once for all. Even the permanence of the perennial garden depends to a great extent upon intelligent maintenance.

Springtime is the most interesting period of the year for garden work, for then we seem to reap our harvest of results so promptly, not having to wait through the long winter to see our handiwork bear fruit as is the case in fall work. On the other hand, spring work is extremely exacting, for there is the element of time to be considered and we must start our work promptly when the frost is out and the soil warm and dry enough to work, rushing it as much as possible so as to be able to accomplish all that we set out to do. Fall is the only time that we may proceed in a leisurely manner.

With the exception of spring blooming varieties it is possible and practicable to plant everything at this season, notwithstanding the growing idea that Roses are best planted in the fall or that evergreens are best moved in August and September. While it is true that good results may be had from such a schedule there is no reason why our gardens should be barren of such things this coming season if we didn't have the foresight to plant last fall. However, in this instance let us consider the spring problems which are sure to be presented by an established perennial garden.

DIVIDING PERENNIALS

It is remarkable to observe how rapidly perennials increase in size when they are satisfied with their environment. The most robust growers have no consideration for the weaker plants which are often the most choice, and continue to crowd in until they either succeed in starving them or smothering them to death. If such strenuous plants are not repressed they will soon, like the camel in the tent, have the whole bed to themselves. This might not be so unfortunate if it were not for the fact that for the most part these plants are the weedy and coarser varieties that were employed, in the first place, as fillers to support the more valuable varieties until the latter had had a chance to increase in size.

The hardy Asters, *Physostegia*, *Boltonia*, *Helianthus*, *Helenium*, *Phlox* and *Chrysanthemum*

are the worst offenders. They should be dealt with in a strenuous manner when they have outgrown their bounds. If they are dug up in the spring and divided with a spade into several small clumps, and only a few replanted, we can keep them where they originally belonged. This sounds frightfully brutal but they seem to relish the operation, for they immediately begin to grow again and have a more abundant crop of larger flowers. If they are left to themselves they soon run out and deteriorate in size and color.

When we have taken these clumps out for division we have an opportunity to rework the soil in and about their old locations, and to fertilize with bone meal or some other good commercial fertilizer, if we are not so fortunate as to have on hand a pile of well rotted manure or humus.

FERTILIZERS

Generally speaking, if we enrich the soil well when it is first planted, and have taken care of the cultivation and have mulched each fall with manure or some other humus-making material, and have scattered a few handfuls of bone meal on the surface before cultivating, we do not need to be worried about the fertility of an established garden other than to apply a sprinkling of lime each spring if the soil seems heavy or slightly acid. We can coax individual plants to a greater effort by the working in of bone meal or sheep manure, or the use of liquid manure when they are in bud, and by this working in of fertilizer when we are dividing. Almost all gardens should be done over completely every five or six years—everything taken up with the exception, perhaps, of the Peonies, although old clumps of these should be divided once in a while to get the best results. This is the time that the gardens can be fertilized thoroughly for the next period of years.

When the divisions are replanted we should try to maintain the original color scheme if it has been a success, or rearrange it if there was much room for improvement. Replant only a few of the divisions and utilize the extra space for a few new varieties. The perfect perennial garden has yet to be planned and planted. Every garden would be more beautiful if we continued to refine it each year. The list of novelties and new varieties of old favorites is very large and is ever on the increase. The garden should be kept up to date much

after the fashion of following the prevailing mode of dress. Old plants can be discarded occasionally, or their quantities limited when we are dividing, and their places taken by others which are new.

While we are considering this question of replacement we should not overlook those things which failed to appear this year, or that long list of pseudo-perennials which are best treated as biennials. The Foxglove, *Aquilegia*, Hollyhock and Sweet-william are among these. They become woody or else winter-kill very easily and we often wonder what has become of them. A new crop should be sown in the seed bed each year so as to be ready for replacement.

When we are taking care of these contingencies there is a good opportunity to check over the bed and see if we have enough plants to carry on the succession of bloom in good order. Plants of the *Verbascum* and *Veronica* type, as well as Lilies, are very essential for the midsummer garden, and the Hardy *Chrysanthemums*, Mallows and Asters are needed in abundance for the background of the fall garden. Spring is the time to make sure of these.

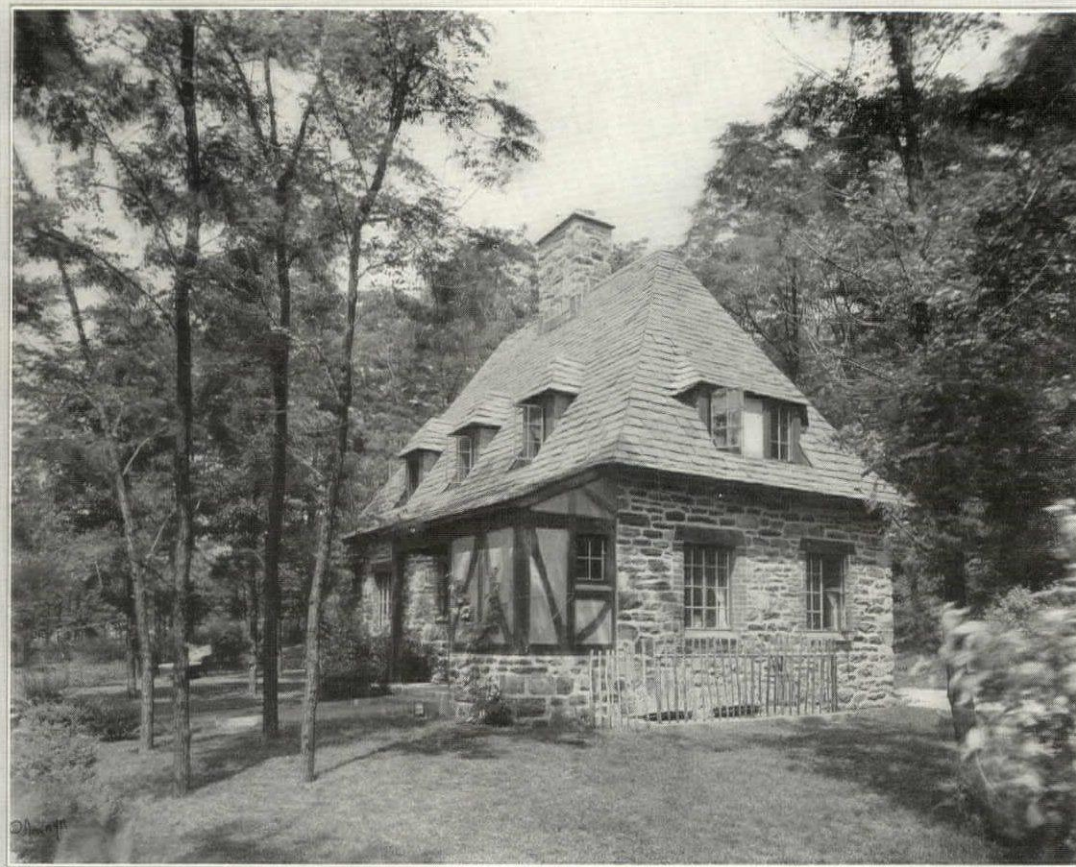
Summer flowering bulbs must also play their part. *Gladiolus* can be planted every week until almost the first of July, and thus give us a grand splash of color among the foliage of our Iris and Peonies or in front of the *Chrysanthemums*.

OLD-FASHIONED BULBS

A number of real old-fashioned bulbs are quite good, too—Tuberose, Summer-hyacinth, *Ismene*, *Montbretia* or as it is officially called, *Tritonia* (but this latter name should not be confused with the Red-hot-poker Plant or *Tritoma*, which is also good in the perennial garden and is best treated as a summer flowering bulb). Save for the Mignon types and some of the tall singles, Dahlias are a little coarse for the perennial garden. They really deserve a bed of their own, but they should be accommodated somewhere for they come at a time when their bloom is more than welcome.

In speaking of summer flowering bulbs I am reminded that I have not mentioned the proper care of the array of spring flowering bulbs that are present in most gardens, especially the Tulips and Narcissi. The trained gardener lifts these each year and allows them to cure and then

(Continued on page 194)



Quality need not be sacrificed in any part of a small house to keep within a limited budget, if ingenuity is displayed in developing a practical plan within a restricted volume. This house at Katonah, N. Y. was designed by C. Mackensie, Jr., architect

HOW MUCH HOUSE FOR YOUR MONEY?

FROM the beginning of the dream to its ending in actuality the dominating question in the mind of the average homebuilder is cost. Cost considerations accompany practically every thought of planning, equipment, or decoration. This element of cost dominates decisions, often unfortunately for the homebuilder, because he is led by visions of reduced expenditures into paths of temptation which lead only to disappointment. Of the thousands of articles written on the subject of homebuilding, all but a few religiously avoid this important subject. Is it considered dangerous to discuss the cost

Beginning A Series About Sizes and Types That Can Be Built for Stated Sums

C. STANLEY TAYLOR

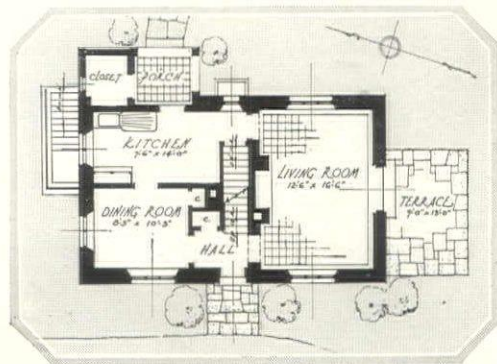
of homebuilding, or has experience been so varied that no basis for such discussion is left? Perhaps the latter question offers the real reason. But if it does, this fact alone need not prevent an interesting discussion of the cost problem, because at least this information can be presented within a reasonable range of cost which will apply universally throughout this country.

The first and most powerful cost consideration which at all times interests the prospective homebuilder may be presented

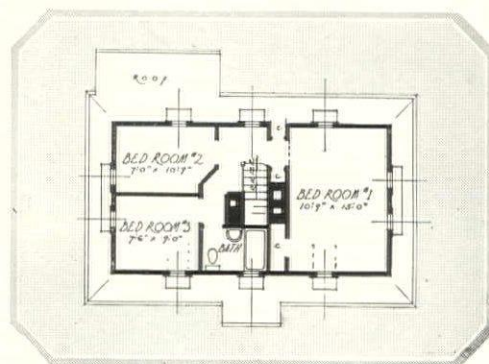
either forward or backwards, as follows:

"How much house can I get for a given amount of money?", or "How much money will it take to build a given amount of house?"

The homebuilder usually starts his project from one angle or the other. Either there is a limited budget—a definite amount beyond which he cannot go, or there is a minimum size and type of house which he must have and wishes to achieve at the most reasonable cost possible. Regardless of which road one may take in approaching the subject, it seems quite obvious that some



While the rooms in this house are not of large size, they are well proportioned. The house-depth living room is an especially good feature





general measure—some scale which will help to answer the question—would be welcomed by every prospective homebuilder. This is particularly true in the tentative stages of a homebuilding project, when the approximate size of the house must be determined before it is possible to enter upon the first stages of planning.

This is the first of a series of articles which presents a measure developed for the use of prospective homebuilders in order to help them answer their first and greatest question. By reading this article it will be quite possible to form some conclusion as to the size and types of houses which one may expect to obtain through an expenditure of from \$10,000 to \$15,000 on the house alone.

This article does not represent an effort to show how cheaply a house may be built, because, after all, the introduction of cheapness into the homebuilding investment is the greatest fallacy. The elements which should be introduced are ingenuity in plan and in the use of materials; frank limitations of size where necessary, and the simplification of styles. All these may be introduced and should be introduced to insure sound economy. But no economy can ever result through the sacrifice of quality in design, construction or equipment. To indicate in a general way how much house can be obtained at costs between \$10,000 and \$15,000, three houses are shown which have been actually constructed at a very recent date within these price limitations.

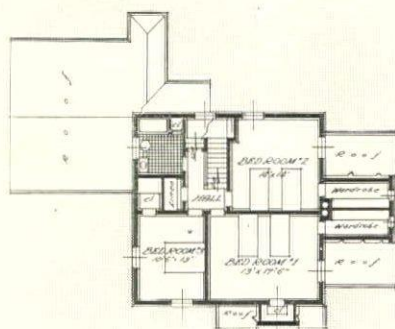
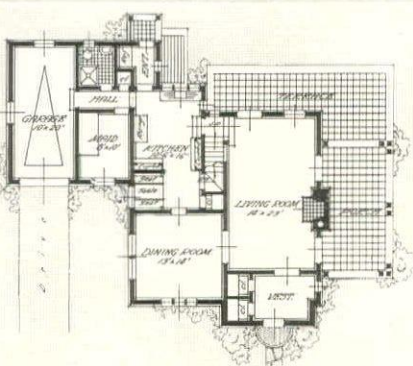
The houses are designed by capable architects who have given careful thought to economies of plan and construction. A glance at these illustrations will show that there has been no sacrifice of architectural charm. These are houses which have been built to come within a given price range and they represent relatively a maximum in appearance, efficiency and comfort for the amount of money which has been involved in their construction.

When we speak in this and ensuing articles about the cost of a house, it is to be definitely understood that we have reference to the cost of the house alone. The figures given do not include the land nor the landscaping. They represent the expenditure for building materials; the equipment; the contractor's labor costs, overhead and profit; and the architect's fee. In other words, the cost of the finished building.

(Continued on page 156)

The Colonial type house at the top of the page and the English one at the left, employ exactly the same plan, reversed. Both houses are essentially simple rectangles with porch and garage wing added

As they are shown, the plans above were used for the English house. On the first floor are four rooms, bath and garage. The second floor has three bedrooms and a bath. Each bedroom has ample closet space



REFERENCE DATA FOR THE BUILDING OF A TEN TO FIFTEEN THOUSAND DOLLAR HOUSE

VOLUME AND COST

FOR a given type of house, the cost is almost directly in proportion to the volume contained within the building. If local costs for the sort of house planned average about 50 cents per cubic foot (this figure may be obtained from a local architect or builder) the size of the house must be kept well within the volumes which are given in the table shown below.

For example, if costs average about 50 cents per cubic foot and the amount of money it is possible to expend on construction is \$12,000, the use of the table will show that the house may contain approximately 24,000 cubic feet. This table may also be used as a means of finding the approximate cost when the number of cubic feet desired has been computed and the average cost per cubic foot is known.

To estimate volume of a proposed house, carefully compute the area of the main building to the outside of the walls and multiply by the height in feet from cellar floor to the average height of the roof. Add volume of ells, wings and enclosed porches, and one-third the volume of open porches. Detached garages, unfinished inside, are taken at two-thirds their actual volume in cubic feet. The total volume as it is shown by the adding together of these figures may be used for estimating the approximate cost of building.

	\$10,000	\$11,000	\$12,000
	Cu. Feet	Cu. Feet	Cu. Feet
40c	25,000	27,500	30,000
50c	20,000	22,000	24,000
60c	16,000	18,300	20,000
	\$13,000	\$14,000	\$15,000
	Cu. Feet	Cu. Feet	Cu. Feet
40c	32,500	35,000	37,500
50c	26,000	28,000	30,000
60c	21,600	23,300	25,000

COST FACTORS

The cost of small houses of good quality ranges today from a minimum of 40 cents per cubic foot to a maximum of around 60 cents in the neighborhood of New York. This wide variation depends upon the shape of the house and its roof, the type of construction which is employed, the materials selected for exterior and interior finish, and the completeness and nature of such necessary equipment as heating, plumbing and electrical systems and fixtures. The following data constitute a general guide only but will be of great assistance in giving the prospective home-builder a basic idea of what he may obtain. More detailed information as to costs can always be secured from local architects or builders.

Three major factors govern the cost of a house, aside from the cost of the lot, grading, planting, and financing (which are not considered in this data). They are (1) Size, generally figured as volume in cubic feet; (2) Character of design and materials employed; (3) Location, with respect to variations in labor and material costs in different sections of the country.

40 CENTS PER CUBIC FOOT

Simple rectangular plan, as nearly square as possible. Simple roof shape without valleys, or numerous dormer windows, etc.

Frame construction, generally indicated with possibly masonry veneer. Simple interior trim; limited built-in or special features; plain floors, walls and ceilings; stock doors and windows.

Simple heating system, one bath and possibly extra toilet; compactly arranged plumbing lines.

Remember that the larger the house, the lower the cost per cubic foot, hence do not use this figure for very compact small houses.

50 CENTS PER CUBIC FOOT

Simple plan with possibly one or two extensions in the form of wings or enclosed porches.

Frame or masonry walls. Simple interior trim with occasional special features. Mostly stock doors and windows.

One bath and toilet or possibly two baths compactly arranged.

This figure may generally be used for average good quality houses.

60 CENTS PER CUBIC FOOT

More freedom in plan and roof shape. Solid or veneer masonry or frame walls. Living rooms may have special floors, trim and limited cabinet work.

Two baths and possibly extra toilet. Complete mechanical equipment of the highest type.

Remember that for very compact houses, the cost per cubic foot is higher, hence use this figure for safety.

VARIANCE OF COST

Because both labor and material costs differ in various sections of the country, allowance must be made for deviations from average figures if a residence is to be located in a particularly low cost or high cost section. While it is impossible to be specific for all sections, the following table shows the approximate variation for major divisions of the United States. The figures which are referred to in this article are all of them based on present Metropolitan New York conditions.

In and About Greater New York	Leading Cities East of Rockies	Smaller Cities, Pacific States	Rural Sections of This Country
40 cents	35 to 39 cents	32 to 35 cents	30 to 35 cents
50 "	43 to 48 "	40 to 44 "	35 to 40 "
60 "	52 to 57 "	48 to 53 "	43 to 50 "

PREPARING THE BUDGET

The cost of the house alone is not the complete story of expenditures for a new home. Below is a check list of several items that should be allowed for, with approximate percentages which each major item should bear to the total. These percentages are not fixed; they will vary with every house.

LAND.....20%	FINANCING AND CARRYING CHARGES.... 3%
HOUSE.....65%	includes title search, mortgage fees, survey, lost interest, etc.
Construction only with architect's fee, builder's profit, etc., complete.	CONTINGENCIES 7%
GRADING AND PLANTING..... 5%	There are bound to be things you have forgotten. Also you may find rock in grading or foundation work. Make this allowance as large as possible, and then forget it.
FURNITURE, decorations, moving expenses, etc., are not part of this budget but should be provided for.	Put every conceivable item of expense under other definite headings in your budget.
	100%

KEEPING WITHIN A BUDGET

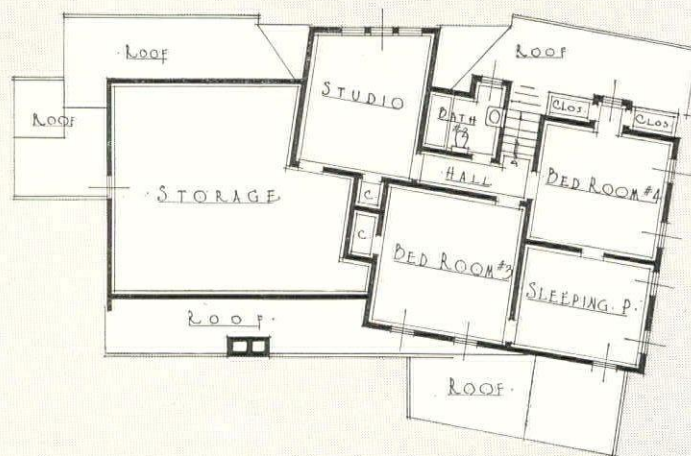
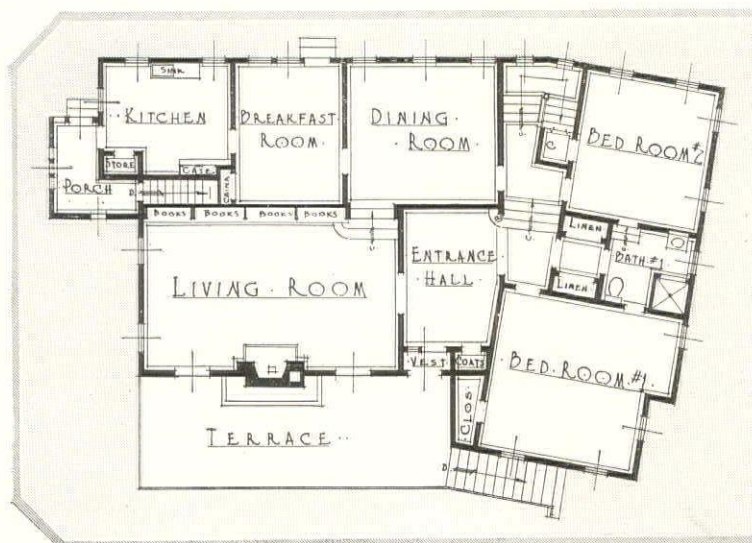
The problem presented to an architect is either to give as much house as possible within a given amount of money or to give what is desired at the most reasonable cost possible. He can do this, and in view of the responsibility entrusted, care in selecting a good architect is highly important. It must be realized, however, that no architect can perform miracles nor can he guarantee the cost of a house. It is his client's duty to give him clear ideas and to tell him frankly what limitations there are in the matter of cost. Unless entire confidence is placed in an architect it will be impossible for him to serve properly. If a client wishes to be exact about costs, it is necessary to have complete plans and specifications prepared and to have the architect take actual contract figures from reliable contractors. Thereafter changes must not be made on the job because changes after work is started are most often highly expensive.

Home-building costs should be budgeted carefully before actual work is begun. A ten percent leeway should be allowed to cover ideas which will be born during the course of construction. Quality should never be sacrificed. The use of inferior materials and cheap construction actually represents so much money practically wasted. To cut costs, reduce the size, eliminate special details, leave a room unfinished, or plan to build an addition later. It will be found that a skilled architect will save a much greater amount than his fee in making an investment more valuable and in actually getting more and better results for the expenditure of a given sum of money.



Bookshelves occupy the side of the living room opposite the fireplace. The first section of shelving is arched in a fashion to balance with the living room entrance. Walls are finished in sand-float plaster

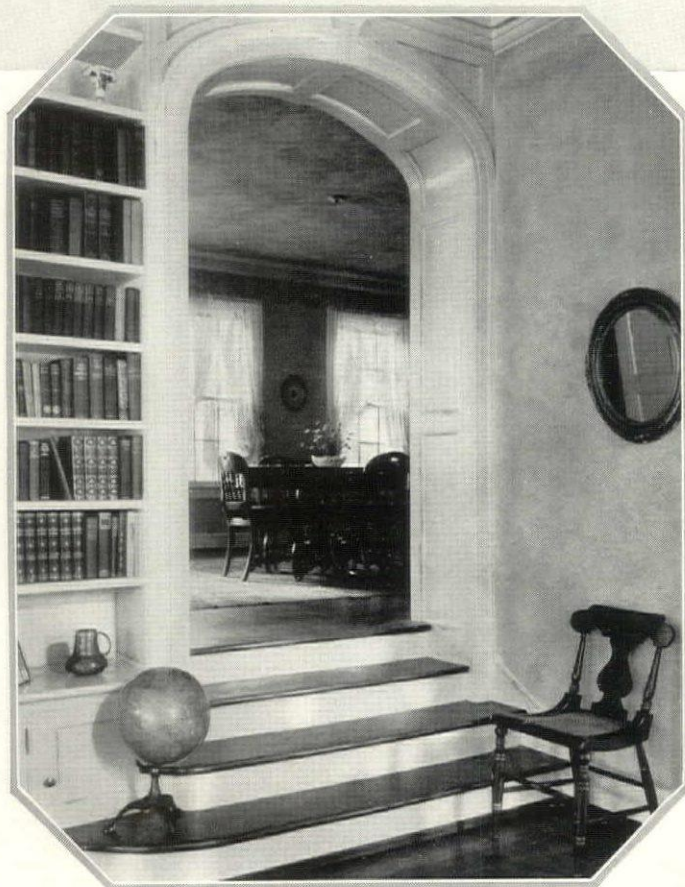
The slight angle in plan was made necessary by the slope and contour of the lot. On the first floor are the living and service rooms and two bedrooms. The second floor contains three bedrooms and a studio





Tebbs & Knell

AN ALABAMA RESIDENCE ON A SLOPING LOT



Set in a heavily wooded tract, the white walls of the home of M. R. H. Smith at Birmingham, Alabama, create a pleasant contrast. The roof is a slate gray and the shutters are in a dull green. Miller & Martin were the architects

As the house is built upon a slightly sloping site, the rear portion is elevated two feet above the living room level. This arched opening leads from living room to dining room. Floors are of oak. Interior woodwork is white



(Above) The dining end of the living room leads through a French door upon a covered porch. The doorway at the right is to the breakfast room. 18th Century furniture pieces are used. Walls are canvassed and painted a putty color

The fireplace facing and hearth are in black and gold marble. All wood trim in the living room is stained a grayish tan. The floors are of wide oak boards stained to a dark tone. Two built-in bookcases are on the inside wall

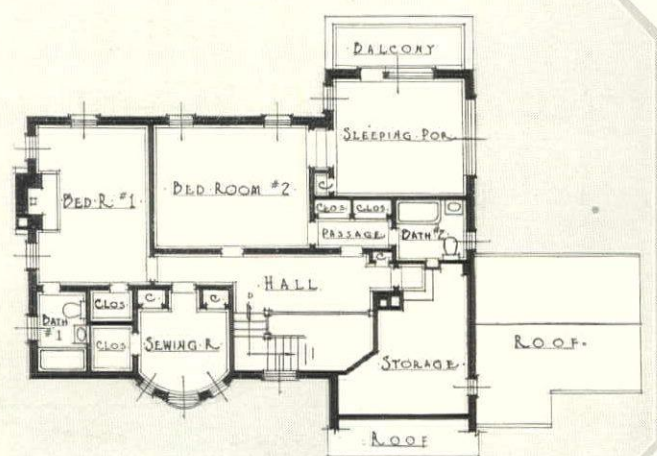
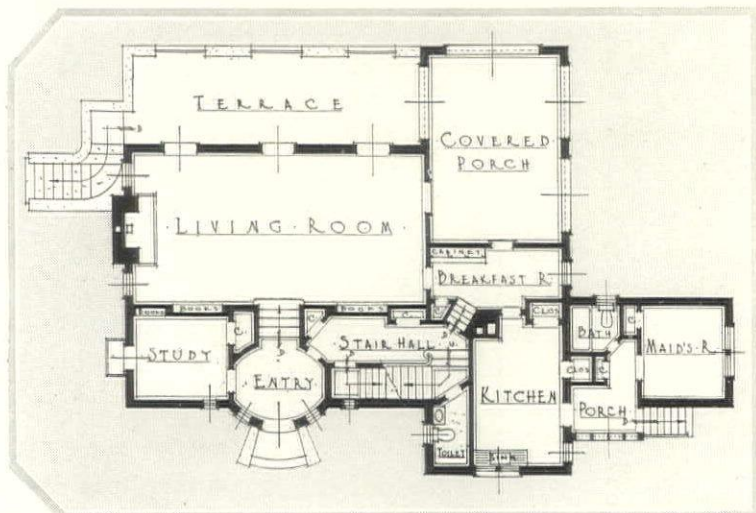




In plan and design this residence follows in a modified fashion one especially designed for House & Garden several years ago by Edmund B. Gilchrist. It is the home of Mr. Priestly Toulmin, Milner Heights, Birmingham, Alabama. Miller & Martin, architects

A HOUSE & GARDEN DESIGN

Here the living room is also dining room. A convenient breakfast room is located between kitchen and living room. A stairway at the right of the entry leads to the second floor, made up of two bedrooms, two baths, a sleeping porch and a sewing room



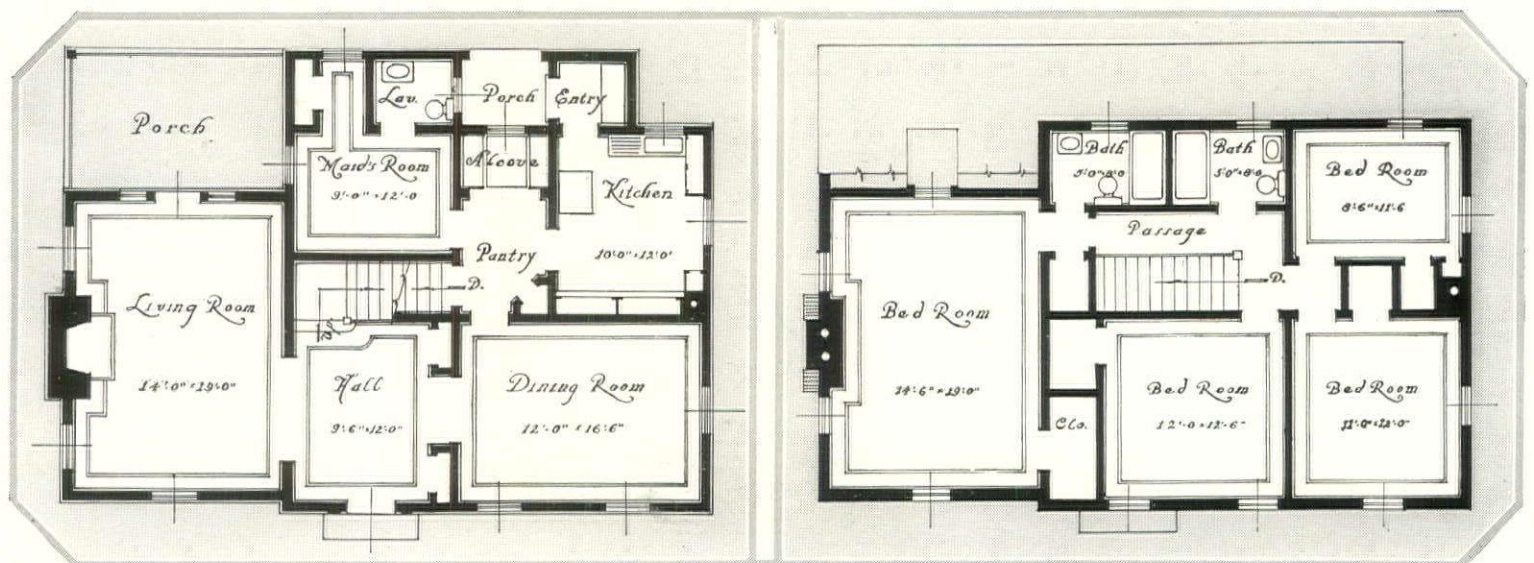


Weber

Following the Colonial type in a general way the residence of James J. Wilson at Fieldston, N. Y., gains particular interest because of the rather unusual dormer windows. Walls are of white-painted clapboards. Dwight J. Baum, architect

WHERE DORMERS CUT THE EAVES

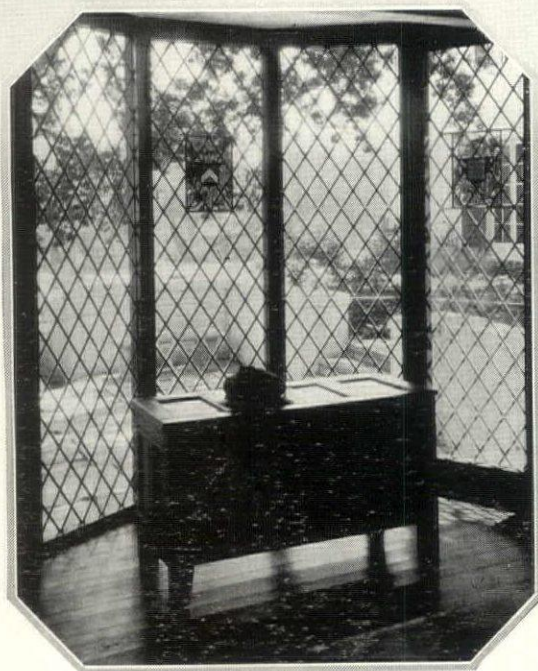
All service rooms including the maid's chamber are on the first floor so that the second floor is devoted to bedrooms for the family and guests. The master's bedroom is immediately above the living room and is slightly larger than it





Padilla

AN ENGLISH
STYLE IN SOUTHERN
CALIFORNIA

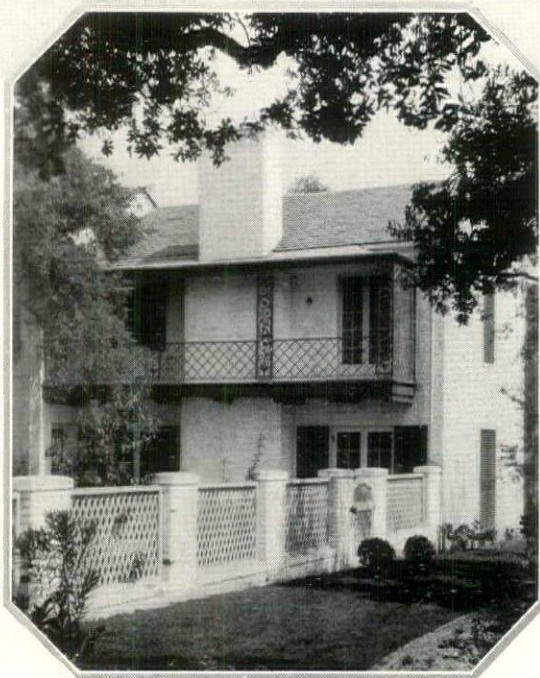


A few feet from the meeting place of the two wings which make up the home of Geoffrey Mayo at Pasadena, California, is set the entrance door—painted white and bordered by ornamental cast-iron portico supports

This diamond-paned bay window projects out from the dining room, affording a view of the paved terrace. The outer appearance of the window may be noted from the illustration shown above. Roland E. Coate, architect



Although quite English in design, something of the exterior character of the old New Orleans homes has been added—perhaps merely by the use of quaint cast-iron balconies. Roland E. Coate was the architect

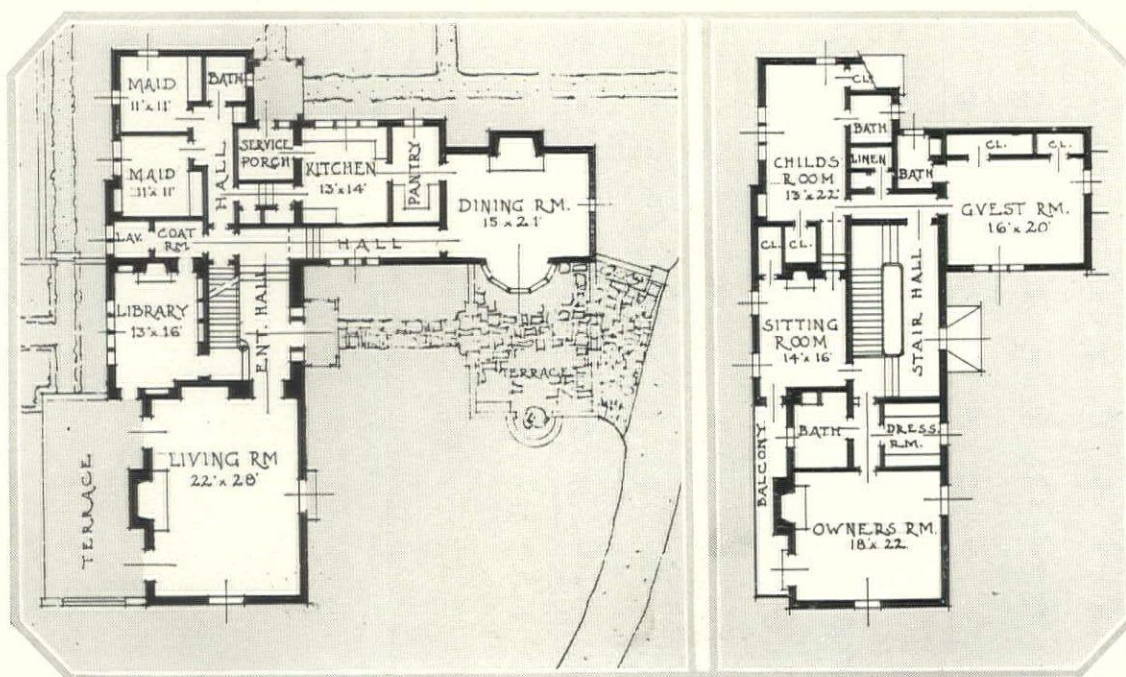


Shaded by the balcony, the terrace offers relief from the sun's glare. Terrace and grounds are partially concealed by a brick-pillared wall with inset lattice panels. Katherine Bashford, landscape architect



Masculine in character, Mr. Mayo's library has the aspect of a room frequented by the studious-minded and the book-lover. It is apparently not merely a place where colorful bindings add to a decorative treatment

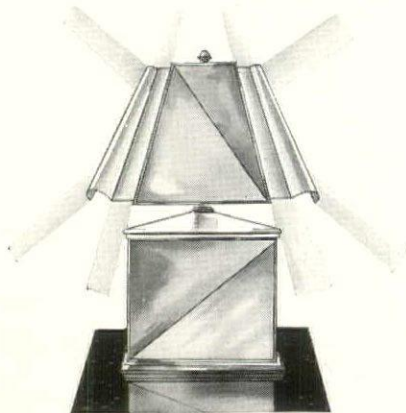
On account of the "L" shaped plan allowing each room a maximum of exterior wall space, the house is exceptionally well lighted and ventilated. Both living room and library have access to the terrace. Fireplaces are numerous



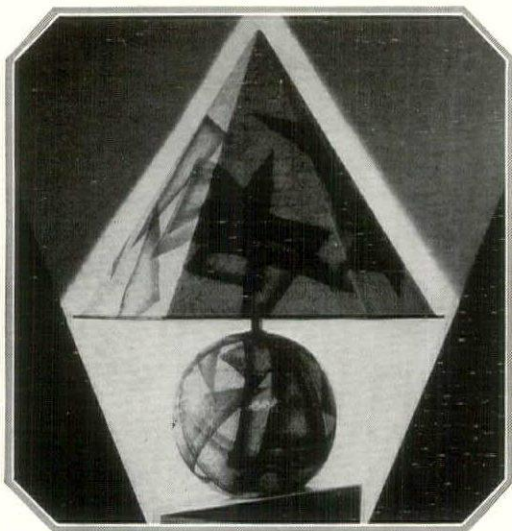


Harting

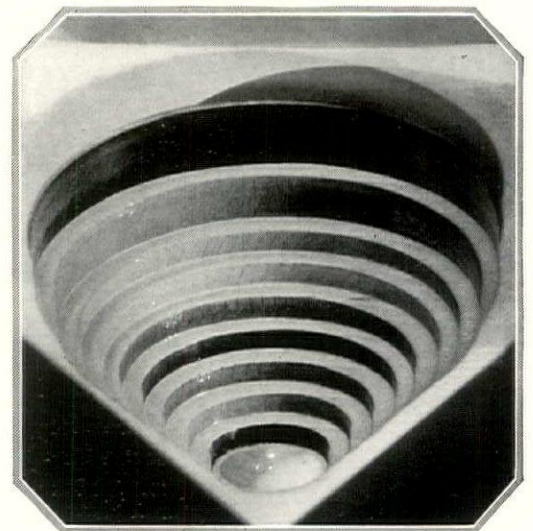
Above is an occasional table with glass shelves and a wooden standard ending in a ball-shaped lamp. As the shade of this is tinted opaque glass, broken by a design of uneven circles, the light diffused is soft and mellow. Courtesy of R. H. Macy



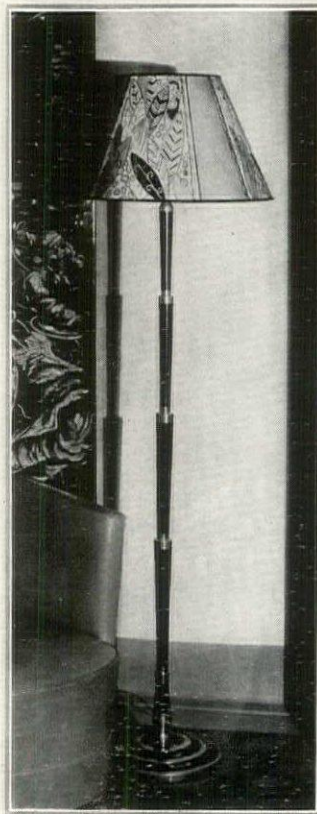
At the left are a sparkling lamp and shade of pale blue and clear mirrored glass. The flat mirrored planes of the shade are tinted coral red inside and the fluted metal side sections are silver color painted brown inside. From Robert E. Locher



Heavy lacquered paper cut in small scalloped pieces covers the base and shade of the lamp above which is a warm tan ornamented with painted modernist motifs in yellow and brown. From B. Altman

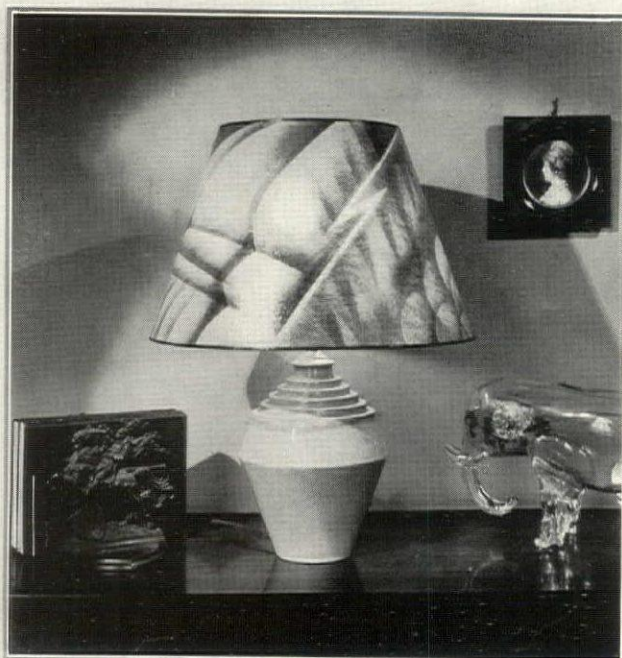


Above is a striking shade for a ceiling light on a porch or in a room that desires to be strictly in the modern manner. The varying planes are painted different colors and shellacked in order to increase the effect of brilliance. It comes from B. Altman



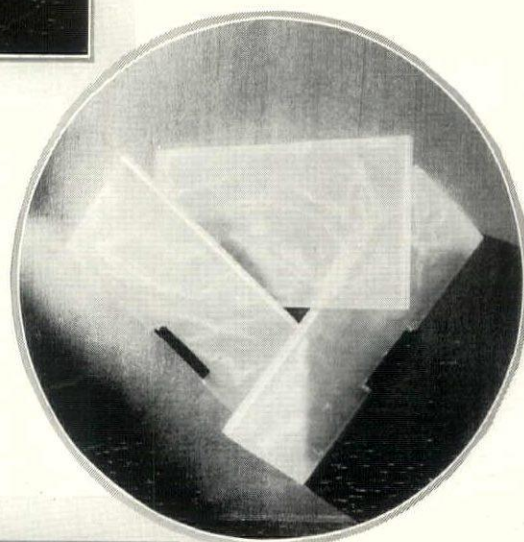
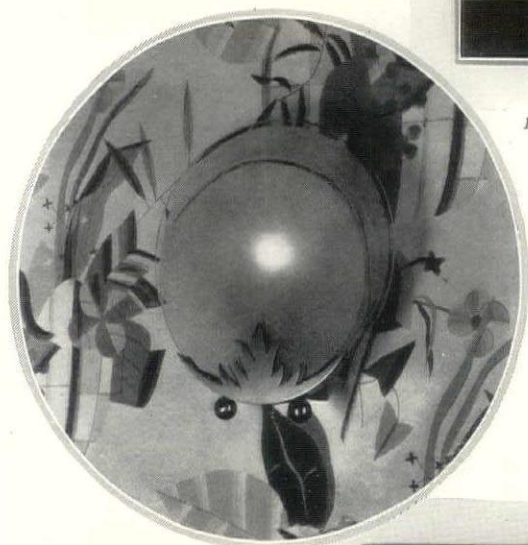
Although modern in feeling, the simple, restrained lines of this floor lamp adapt it to more conventional decorative schemes. It is painted black with silver trimmings. The parchment shade has panels in gray and black. From the Park Avenue Galleries

(Right) The influence of planes and angles in modernist decoration is apparent in this lamp of cream colored pottery with a parchment shade ornamented in a painted design of clouds and lightning. Lord & Taylor



Duryea

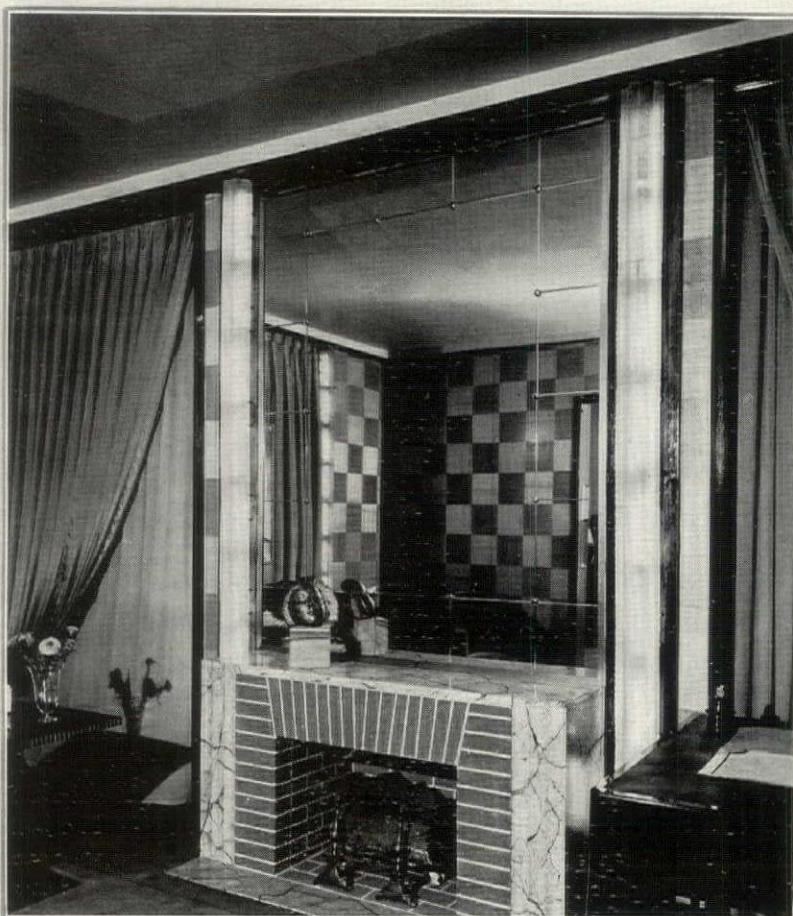
MODERN LAMPS AND LIGHTS



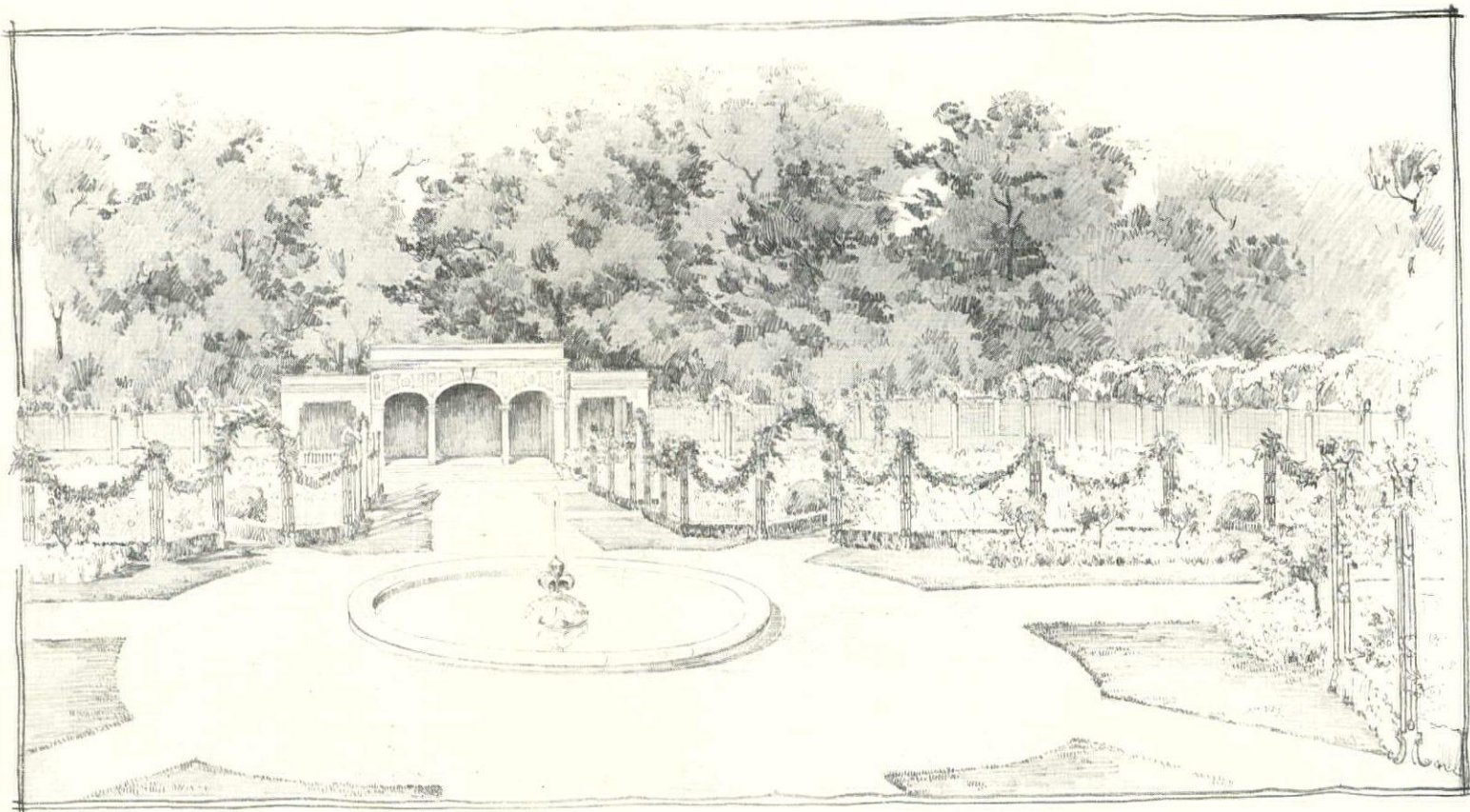
Shown above is an interesting side light reflecting the modern trend in wall fixtures. It consists of two circular pieces of opaque glass supported by a metal mount. From Abraham & Straus

If you are tired of curves, you will appreciate this French wall light made of rectangular pieces of creamy alabaster which successfully conceal the electric bulb underneath. From Lord & Taylor

This section of a modernist interior reveals a novel method of illumination. On either side of the over mantel mirror are slender fluted columns of opaque glass. These contain the lights. By R. H. Macy



Harting



A central pool with a single water jet lies at the intersection of the garden's axes. Beyond it a shelter house forms a terminus for the view which one gains when stepping through the main entrance. Festooned climbers outline the bed groups

ROSE GARDENS FOR TOWN BETTERMENT

*Municipal Plantings Should Be Planned for Practical Convenience
As Well As Sufficiently Varied Ornamental Display*

Designed by ALBERT D. TAYLOR

IN planning the municipal Rose garden shown on these pages, consideration was given to the limitations of space which may obtain in communities of differing size. Thus, the design may be reproduced as a whole where conditions permit, or any one of the four corner plantings could be adapted to smaller areas. It is so arranged that cultivation is easy and the individual blooms are well displayed.

A suitable low hedging about the planting beds is shown. This will in a measure conceal the bare soil which is the chief objection to such a garden. This hedging could be permitted to grow to a height of three feet along the borders of the main axial walks. Within the smaller garden units it should be kept much lower in order not to conceal or detract from the display of the bloom directly back of it.

The walks throughout are of gravel and edged with brick of such color as to blend with that of the gravel. The brick serves to hold the gravel in place and to make a neat edge. Turf is used to increase the width of the major axes, while in the small garden units the hedge is placed directly back of the brick edging. By omitting the

turf border in these garden units, the observer is brought closer to the individual plants without being placed under the necessity of leaving the walk.

The major axes are additionally accented by the placing of wrought iron Rose posts in the hedge. These are connected with chain or rope swags over which Climbing Roses are to be trained. At the entrances to the four units or gardens, arches are raised from the posts defining the entrance. The effect which is desired is that only a partial view of the panels or gardens is given, and the observer's interest is largely held to the architectural items within his view from the two principal axes. Opposite a suitable architectural entrance is located a shelter which is raised above the general garden level and from which an interesting view of the whole is secured.

At the intersection of the principal axes is located a pool from which is played a single water jet. The incorporation of this water feature is of value in supplying an item of action which is always of great value in any garden.

Surrounding the whole garden is an elevated terrace or promenade from which

a changing perspective view of the various units is secured as the observer travels from point to point. This promenade is covered with wrought iron Rose arches supported on wood posts. The arches are spaced about twelve feet apart. Enclosing the garden is a lattice fence over which Roses are trained and back of that are planted suitable trees and shrubs. The whole bordering unit of arches, lattice fence, and tree and shrub planting should give the desired screen which would serve to confine the observer's interest to the interior of the garden.

The planting bordering the walk on the elevated promenade is intended to be of blue flowering perennials that will serve to contrast, but not compete with the gayer colors of the Rose blooms.

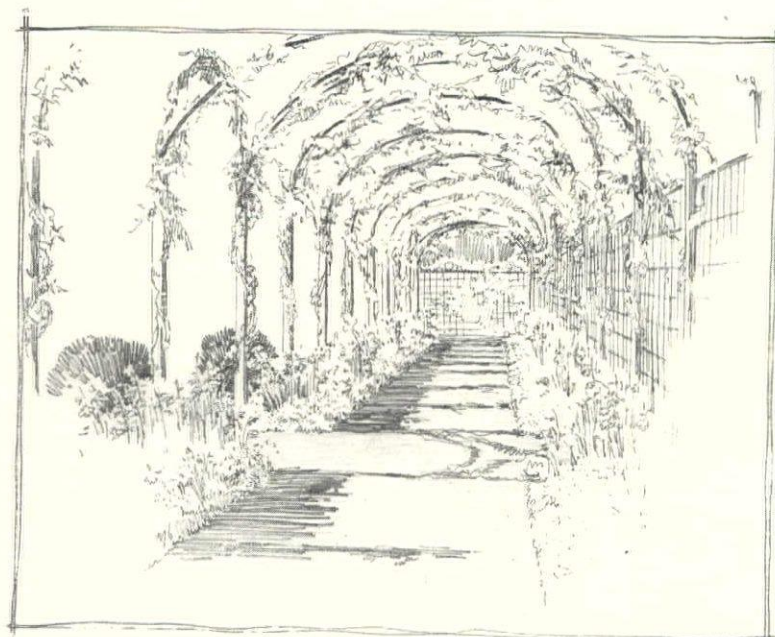
Each square unit will hold approximately 456 plants if sixteen inches apart (four rows in outside five-foot-wide beds) or 346 plants if eighteen inches apart (three rows in outside five-foot-wide beds).

The best effect in a show garden is obtained from mass and close planting of one variety to a bed, the angle beds being considered as two, thus making fifteen beds, although the two larger ones in each unit,

each side of the walk leading to the fountain, might be divided between two varieties. In this latter case seventeen varieties are required, and suggestions of varieties will be on that basis.

The color arrangement is a matter of individual taste. One color range might be grouped in each unit; thus, tentatively assigning to each unit one color, we would have four groups: red, pink, yellow and light colors. Or the colors might be mixed, although retaining the principle of one variety (or in large beds two varieties) to a bed. This arrangement gives a kaleidoscopic effect quite artistic.

It will be noticed in the typical planting sketch that the taller varieties (Radiances, etc.) are at the farthest point from the center fountain. The typical plans are intended for Zone 2 as specified by the American Rose Society and are adaptable to any of the four main groupings. Zone 2 embraces the Middle Atlantic States and a strip extending westward across the country within their parallels of latitude. A detailed list of the States included is given on page 172.



The raised walks which surround the group of four main plantings are arched at twelve-foot intervals to form what are really Rose tunnels during the blossoming season

The plan is so designed as to be used either as a whole or in part, according to the space available. Any of the four corner beds could be utilized for a small independent garden

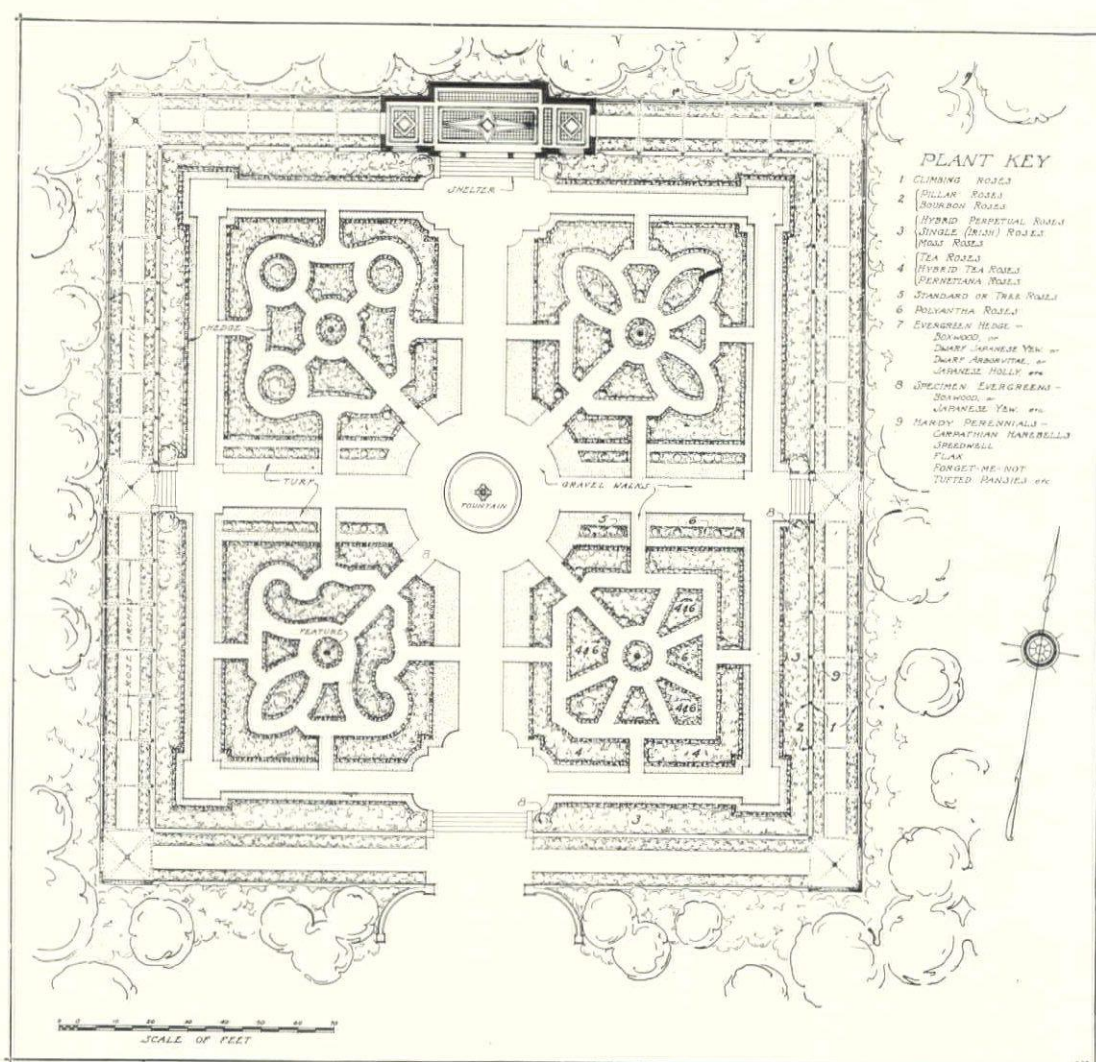
TYPICAL PLANTING SCHEME FOR SOUTHWEST CORNER BED (see upper plan on page 170)

Bed 1, 25 Ideal; 2, 30 Columbia; 3, 30 Duchess of Wellington; 4, 30 Geo. C. Waud; 5, 30 Mme. Jules Bouche; 6, 40 Etoile de Hollande; 7, 30 Mrs. W. C. Egan; 8, 30 H. V. Machin; 9, 30 Lady Hillingdon; 10, 30 Dame Edith Helen; 11, 50 Gen. McArthur; 12, 70 Etoile de Feu; 13, 70 Feu Jos Looymans; 14, 70 Willowmere; 15, 70 Lady Ashtown; 16, 70 Lady Margaret Stewart; 17, 70 Miss Lolita Armour; 18, 50 Friederichsruh. Between Tree

Roses and to be duplicated across pathway: 19, 12 Poly Ellen Poulsen; 20, 12 Poly Miss Edith Cavell; 21, 12 Poly Chatillon.

A. Accents, either balled Boxwood or *Thuja occidentalis globosa*. All beds lined with Boxwood where hardy, or Box Barberry. The latter plant, while a true Barberry, is dwarf and compact, perfectly hardy and adapted to shearing which will keep it low and formal.

(Continued on page 170)



The GARDENER'S CALENDAR for APRIL

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if,

for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

FIRST WEEK

FOR years the gardening world has been hearing so much preaching on the text of fall planting for trees and shrubs that a good many people have come to believe that autumn is the only season for work of this sort. They are often unaware that when it comes to the resetting of conifers a more favorable time is early spring, before the new growth gets under way. Transplanted now, such trees are generally assured of such conditions of temperature and soil moisture as will encourage them to put forth the essential growth of new roots.

If space permits, the planting of a number of rather low-growing and dense conifers so as to form a sunny enclosure will be appreciated as the years go on. In time, such a sheltered spot will exclude cold winds and be a welcome nook on bright winter and early spring days.

Speaking of windbreaks, it is surprising how much difference a board fence can make in the earliness of vegetables and other plants. If located so that it cuts across the direction of the prevailing cold winds of the early season, such a protection will often mean advancing the season a week or ten days for the plants growing in its sunny lee.

Coldframes and hotbeds, too, are benefited by some such windbreak as this. Even though they are not so protected, one must ventilate them now at midday by raising the sash at one end, or the temperature may rise too high.

Ventilation is important, too, in frames which are being used as seed beds. After germination there is danger of the tiny seedlings "damping off" and perishing if they fail to get plenty of fresh air on clear, warm days.

SECOND WEEK

SOIL fertility and texture are often the two most important factors in the success of a garden, and many methods are employed to make them what they should be. This is why, in the early spring, wise gardeners either dig in the mulches which have protected the hardy plants during the winter, or add them to the compost heap where they will help eventually to make ideal soil.

Another way of improving texture is to mix peat moss or pure humus with the garden soil, locally or over the whole area to be planted. These materials are of immense benefit by reason of their moisture-holding qualities. They are ideal for spreading in the trenches, drills or hills where seed sowing is to be done, for they tend to stabilize the moisture and provide a free root-run for the tiny plants.

The majority of seeds, whether sown in peat moss or ordinary soil, will not germinate properly unless the ground is reasonably warm. Such a favorable condition can usually be looked for about the time the leaves begin to come out on the Maples.

While on the subject of soil, those who have had much experience in bringing wildflowers into cultivation know that it is not always wise to give them rich soil. The beauty of some of the wildlings lies in their fragility, and this may be lost through overstimulation. Our native eastern Columbine, for example, becomes positively gross when encouraged with bone-meal.

Most of the native Violets, on the other hand, are made much more handsome and attractive by planting in good soil.

THIRD WEEK

AGARDENER may be known by his tools, as well as a carpenter by his chips. Thus, all cutting implements will be kept clean and sharp—even the hoes and spades. If the business edges of these last two tools are put on the grindstone occasionally, or even sharpened with a coarse file, they will do better work more easily.

Keeness of this kind is especially appreciated when edging up path and other turf edges with the spade or regular edging tool—a small job, by-the-way, which ought to be done now before the grass gets long. It can well follow the early spring rolling of the whole lawn, another attention which will pay its dividends of appearance as the season advances.

On the planting side of the week's activities, the first batch of *Gladiolus* bulbs can go in if you have a well-drained, rather sandy spot for them and the season is not backward. From now on to early June additional lots may be put in at ten-day intervals so as to furnish a succession of bloom.

And then there is the setting out of well hardened young plants grown in paper pots, and of shrubs and other nursery stock that have been delivered with their root balls wrapped in burlap. In both of these cases the planting is to be done without removal of the containers and consequent disturbance of the roots. Pot and burlap alike will rot away by themselves after they are in the ground.

If you are setting out any plants which have been grown in regular pots, such as the *Roses* which some concerns sell in this way for spring planting, be sure to firm the soil well around them after they are put in.

FOURTH WEEK

IF you covet a little cluster of *Troutlilies* in your wild garden early next spring, and plan to collect them from the woods, it would be a good plan to mark a colony of them now while these lovely little plants are in bloom. *Troutlily* leaves die down soon after the flowers pass, and unless you know just where to dig it will be difficult to find the bulbs a couple of months hence.

These *Troutlilies* are thoroughly worthwhile, and so are those other plants half of whose name is the same—*Waterlilies*. If you have never tried any of these real flower gems, be sure and get some this spring. Don't hesitate because they are aquatics, for they are not at all difficult. Even a tub sunk level with the ground can be made a wholly successful little *Waterlily* pool.

About this time of year, the perennial weeds of various sorts begin to show real signs of life. It may be a temptation not to bother with them now, or at most merely to break off their expanding leaves, but do not be deceived. If their whole root system is not grubbed out there is more than a chance that their grip on life will be only strengthened by efforts to dislodge them.

And keep an eye out for the green worms on the *Currant* bushes. These pests start their destructive work as soon as the foliage expands. Arsenate of lead spray is the standard remedy for them, as it is for the majority of insect pests that actually chew the foliage of plants.

Two or three sprayings at intervals of ten days are advisable for these destructive *Currant* worms, since successive broods of the beasts may hatch out during a few weeks at this important season of the year.

OLD DOC LEMMON SAYS—"Spring comes purty slow up here in our neck o' woods—slow an' mighty onsteady-like. It ain't a case o' pilin' in on us overnight, or makin' one big rush like it was figgerin' to lick Old Man Winter with one wallop. No, it's a matter o' easin' up from the south'ard as quiet as a fox sneakin' after a partridge, layin' low whenever there's a chance o' gittin' spotted an' leavin' tracks thet it takes a purty sharp eye to see. Leetle by leetle is the way it goes for weeks, until all of a sudden we wake up some day an' say, 'By gol, it's Spring ag'in!'"

"Yep, it's slow goin', but there's a lot o' comfort in them half hidden tracks thet Spring makes as she creeps along. Fust-off, ye find 'em in the swamps—red an' yellorish Skunk-cabbage points pokin' up through the mud around a spring-hole, Pussy-willer stems all silver

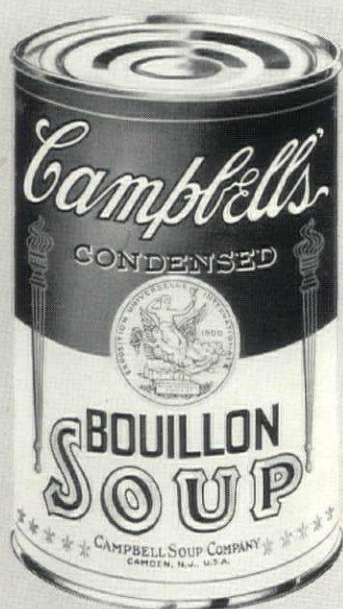
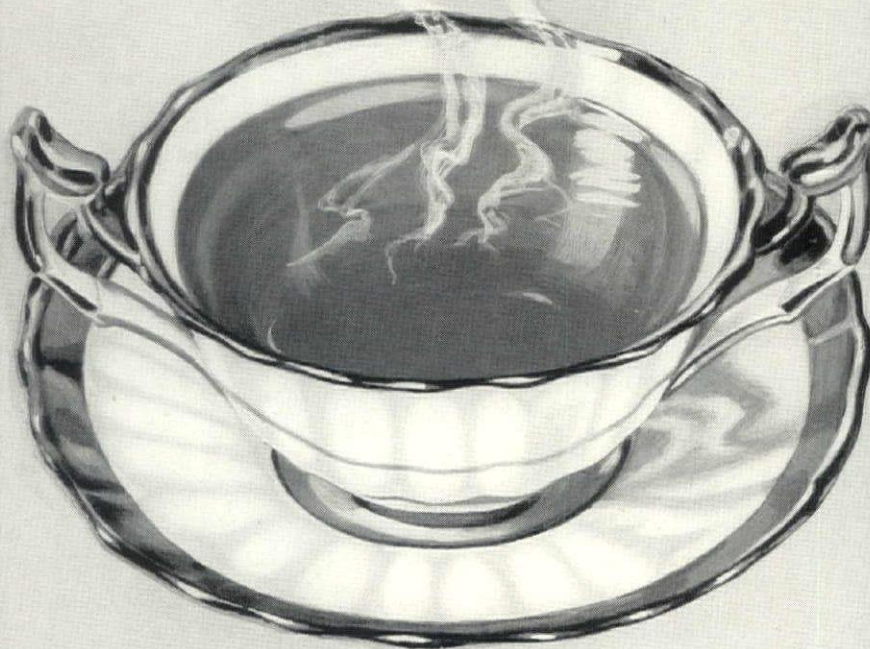
gray an' fuzzy, Maple twigs takin' on a brighter color as ye look down on 'em from the hill road.

"Then, gittin' a smitch more brave, Spring moves up out o' the low grounds. Along the sunny side o' the stone walls the snow begins to look kind o' worn-like. On the south slope o' Cooley's Mounting, where the Upper Pasture butts ag'in the ledge, the Oak leaves are layin' warm an' brown. Poke around among 'em an' ye'll find the teeny silver silk *Hepatica* buds hangin' their heads like they wasn't quite awake, an' mebbe one or two o' 'em thet have opened an' caught a piece o' the blue sky to play with. An' as the breeze comes down, cool an' damp, from the bare woods up above it brings thet sweetest an' wildest of all country smells, the smell o' *Trailin' Arbutus* blossoms snugglin' together as they send out the word thet Spring—real Spring—has come back at last."

BOUILLON

blended "just so"!

Bouillon is a soup which requires the master-touch of the skilled chef. . . . A soup of beautiful amber-like clarity, it must also possess just the proper body or strength. The flavor must be developed with the nicest care. Campbell's Bouillon reveals the French soup-chef working with a deft hand. . . . Rich broth of beef is delicately flavored with celery, onion, leek, parsley, herbs and seasoning. Every spoonful charms as well as invigorates.



In a busy home-kitchen, it is a genuine help to have such a difficult soup as Bouillon already prepared for the table. . . . Campbell's Bouillon requires but the addition of an equal quantity of water, bringing to a boil and simmering for a few minutes. . . . A soup that is delightfully stimulating and beneficial—that is also valuable for invalids. . . . The complete list of Campbell's Soups is on every label. 12 cents a can.

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a breakfast room grouping*



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Antiques

Reproductions

Period Furniture



*Above is a novel method of displaying small
objets d'art. Shelves of varying angles are
placed against a colorful wall paper and filled
with interesting bibelots*

EUCLID COMES TO DECORATION

(Continued from page 99)

rooms, long vertical units of the wall are curved or set on angle, and these units are channelled so as to catch numerous and varied lights and shadows. These channelled parts are given the color and the low tone necessary to resolve the grays, reigning elsewhere, into a neutrality. They are a deep, neutral red-violet—a color impossible to employ as paint on a large flat surface, but admirable when varied by lights and darks.

Such description calls for a word of excuse. It is given to make intelligible those features that might appear arbitrary when seen only in the black and white of illustrations.

As in all artistic radicalism—just beyond sanity lies madness. In France much voluntary madness has been perpetrated. Although quite sane and

sound, the work of Chareau, where the fundamentals themselves have been recast in character, is easy to consider cranky. But this exquisite innovator redeems his severities with the most charming color and seats you in a revelation of a comfortable armchair. Manifestations still newer, by Mallet-Stevens and Djo-Bourgeois and Francis Jourdain, while disconcerting in appearance, are so luxurious and practical in plan that one is forced to await the verdict of the householders of the Rue Mallet-Stevens before calling them misdirected. The blessings of light and air, roof gardens that grow things, and solarium where the sun is no stronger, will speak more eloquently than tradition. If the verdict be yea, much novel form will have been justified.



*The under-sea motif in decoration is apparent in this
background which is black lacquer ornamented with
gold and silver gilt. Venturus, at Wanamaker's*



Rain or Shine or Windy Weather CANNON TOWELS

keep their colors flying proudly



CANNON TOWELS



YOU can soak Cannon towels as long as you like. Boil them as hard as you please. Put them in the washing machine and whirl them about. Wring them and hang them out in the blazing sun. Leave them out if a storm comes up and the winds can blow and blow. . . . The pink elephants won't run. The green whales and the blue ships won't fade. The orange marmosets will be every bit as bright as if they were just off the looms of the Cannon mills.

For colors in Cannon towels are absolutely fast.

This is true of huck towels, turkish towels, bath mats, bath sheets and wash cloths. Of the conservative striped designs, the conventional floral patterns and of the gay new modern towels illustrated on this page. Of every Cannon towel that has color in it, whether the price is twenty-five cents or two dollars.

Send Cannon towels to the laundry with the utmost confidence. They will come back as

Cannon Seagull turkish bath towel. Borders come in pink, blue, gold, lavender. Price about \$1.50



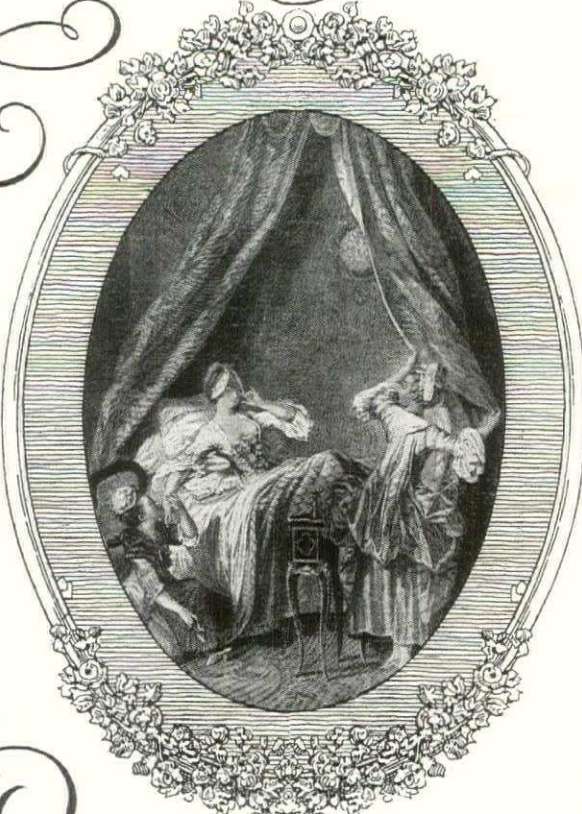
Cannon Lighthouse turkish towel. Borders in pink, blue, gold, green or lavender. Price about \$2

colorful and fresh as the day you bought them. Pack them off to school with the children—colors last as long as the towels.

Cannon towels give almost incredible service—one reason they are used in most of the great hotels of America. They lead busy lives. They are washed repeatedly, used continually. Yet a high-class establishment must provide guests with towels that are always luxurious looking and delightfully pleasant to use. In these hotels, as in your home, Cannon towels satisfy every requirement.

Furthermore—a point which every good manager of a home or a hotel appreciates—Cannon towels are not costly. They are a thoroughly good buy. On sale in dry goods and department stores everywhere. Turkish and huck towels; wash cloths, bath sheets, and bath mats. Prices 25c to \$3.50. Cannon Mills, Inc., 70 Worth Street, New York.

Carlin



Comforts

Myriad tints and silken loveliness. Bed coverings and boudoir accessories that tempt a caress. Come and sense the almost bewildering charm of these Comforters, Cushions, Spreads and Blankets ~ so varied in color, design and treatment ~ so exhilarating ~ so intimately expressive ~ so flooded with possibilities for achieving one's most cherished decorative flair. Here, too, will be found delightful and comfortable things for boat and train.

CARLIN PUFFS AND TRAVEL-
ING SETS MAKE LOVELY GIFTS

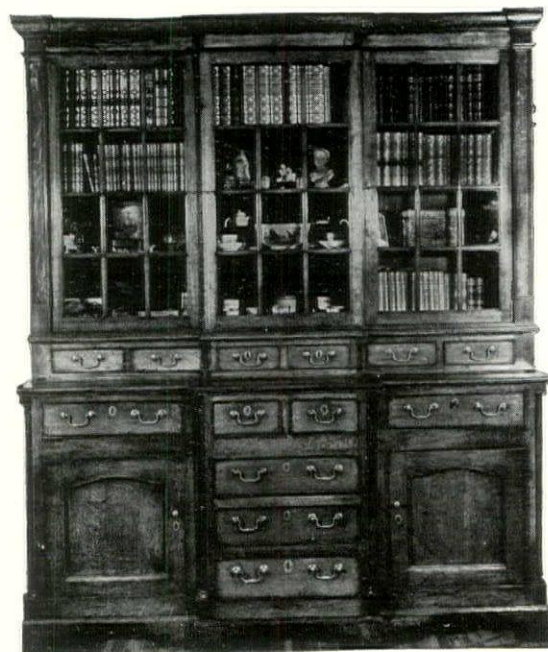
Carlin Comforts Inc

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For first editions or small and precious bibelots one could not do better than housing them in a cupboard of this style

HOUSING YOUR HOBBY

(Continued from page 96)

Collectors' pieces are, in themselves, usually objects of great beauty or extraordinary interest, and they lose individuality by contrast and comparison with the necessarily homely objects with which they must consort when a collection is scattered broadcast about the various living rooms of a house.

A well-done example of perfect housing for a unique collector's hobby is the "dog room" in the home of Margaret Thorne Smith. Here upon shelves of softest green is ranged her collection of Staffordshire dogs, carefully spaced and combined with an eye to color values. These dogs can be easily examined by critics and connoisseurs while even to the casual visitor, ignorant of the history or value of the china dog, they present a pleasing and harmonious picture of a decorative and amusing hobby.

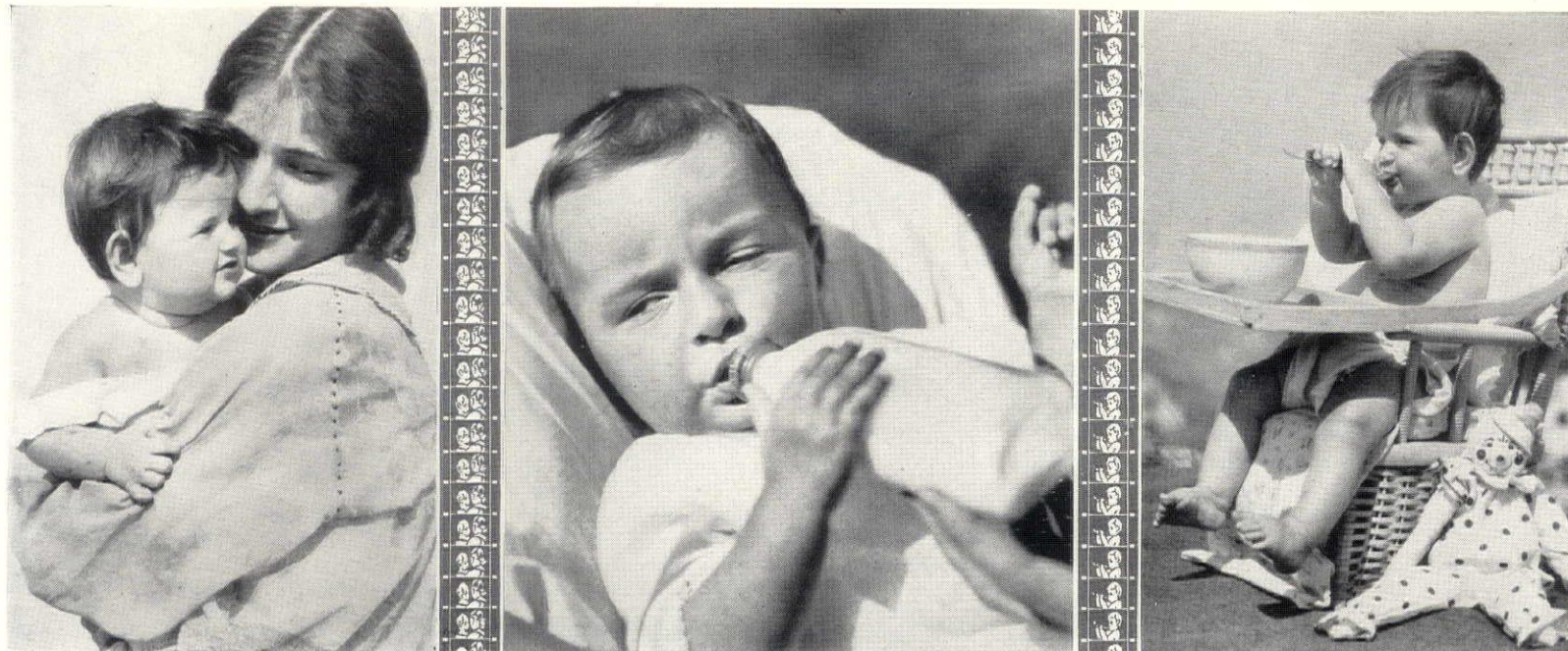
Beneath the open shelves are closed cupboards for books and paraphernalia pertaining to the dog. On the floor are old hooked rugs of dog design. The metal grilles are not radiator covers except in the instance under the window; they are openings fitted with removable metal trays and cushions and are used for the temporary safe keeping and show training of Sealyham puppies—Sealyham and Yorkshire terriers being another hobby of Mrs. Smith's.

The very small examples of china and pottery dogs of various makes—Bow, Whieldon, Salopian, Bennington and others—are kept in a cabinet with glass doors and shelves so that, though adequately protected, they may still have plenty of light to further enhance their miniature charms.

After dark the "dog room" is
(Continued on page 164)



In one country place the barn loft is given over to a collection of antiques, and the bottles, colorful and varied-shaped, range along the rafters and shelves hung on the wall



Keep this PRICELESS RECORD of their Childhood Days



HOW fast they grow! Never the same from one day to another. Always changing . . . from babyhood to childhood, to adolescence . . . and then they're gone forever. It's the one problem every mother has to face.

Don't let another day slip by without making this priceless record of your children. Keep them forever just as they are today . . . as they never will be again . . . in a wonderful movie that you make yourself.

You photograph them in action! Running . . . romping . . . laughing . . . living in their happy, carefree way. Today you can capture it all on a thin strip of film, to flash into light and live again in the quiet of your darkened room.

Every little motion is there. Every gesture . . . every smile . . . every flash of personality . . . you get each expression, to enjoy over and over again in a movie on your own silver screen.

Just think of what this priceless film will mean to you . . . in three, in five, in ten years' time.

Home Movie-Making Simplified

The hard work is done. The months and years of research have passed. Now, thanks to the effort of Eastman Scientists, Home Movies are as easy to make as the ordinary snap-shot.

The camera is simplicity itself. No need to focus. No grinding crank. Just sight it either from waist height or eye level.

Then press the button. A shutter

... in a Wonderful Movie that you make yourself

whirls inside and the film slides quickly behind the lens. Instantly every action within the scene before you, every changing sequence of light and shadow, every expression of individuality, is registered for all time on a thin strip of film.

Easy to show in your own home

Now comes the greatest thrill of all. When the films are taken, your work is done. We develop them for you at no extra cost, and return them ready to run on your own silver screen.

You simply place them in a Kodascope Projector . . . a remarkably ingenious device for throwing the moving pictures you have made on the portable screen that comes with your Ciné-Kodak outfit.

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In addition, feature films with famous stars may be rented from a Kodascope Library.

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See the Ciné-Kodak display at your nearest Kodak dealer's. Also clip coupon below for interesting booklet.

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Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name

Address



THE VARIED PHASES OF POTTERY

(Continued from page 120)

decorative lines in various colors.

Celadon—Chinese stoneware or porcelain, colored like jade from pale gray to bright green. Romantically named by the French from the gray-green costume of a rustic lover in a popular romantic play. This ware was known in Europe in the Middle Ages.

Martabani was the Persian and Arabic name for old celadon, thought to have been made at Martaban, Siam.

Chinese pottery is grouped in the different national art periods of the Imperial Families or Emperors, as Han, T'ang, Sung, Ming, Ch'ien Lung, etc. Pottery and stoneware were made in a very great variety of form and decoration. The animals and tomb figures of the Han and T'ang periods are extraordinarily fine, especially the horses. Sino-Persian pottery was made in China for the Persian trade; Sino-Siamese for Siam. There are many makes of celadon, plain or ornamented in relief; those of the Sung period are carved with spirited and beautiful designs.

Cream Ware—a soft pottery, white or cream colored, like Leeds ware or Wedgwood's Queen's Ware. Astbury made cream ware in the early 18th Century. This large group of 18th and 19th Century English wares includes: Gaudy Painted Ware, Strawberry Pattern, Cauliflower, Melon, and Pineapple Wares. Old English Rustic Ware is decorated with flowers and leaves in relief. Moca Ware imitates the moss agate or mocha stone. Anglo-American pottery made for the American trade is decorated with American scenes and patriotic subjects.

Crouch Ware—English, late 18th Century, a common salt-glazed pottery; early pieces of this ware have a greenish color.

Damascus—attributed to Damascus potters; finest was made in 16th Century with a beautiful milky white slip coating giving the effect of *pâte tendre* of early European ware. Flower and leaf decoration of imaginative conception, in gorgeous and brilliant colorings with an occasional mauve accent. A bold and brilliant luster. Although it resembles Rhodian ware, it is finer; similar to Syro-Egyptian ware.

Delft—highly decorative stanniferous pottery made since the 17th Century at Delft, Holland, in imitation of Oriental ware. Has a smooth opaque bluish enamel. It was decorated by noted artists who copied Japanese designs. Later original designs were painted in blue or polychrome. Clouded or mottled grounds known as "sponged" were used on Dutch, German, and English Delft. The Dutch manufacture declined at the end of the 18th Century. This ware was made in England, 17th Century, at Lambeth, and later at Bristol and Liverpool.

Della Robbia Ware—made by the Italian sculptor Luca della Robbia and his nephew Andrea with his sons in the 15th Century. Tin enameled, polychromed, and modeled in relief. Large highly decorative plaques, etc.

Doulton—an artistic brown salt-glazed stoneware, English, made by Doultons since 1815. Also porcelain.

Dwight or Fulham Stoneware—17th and 18th Centuries; well modeled putty colored, salt-glazed.

This first made by Dwight at Fulham, England, about 1671.

Elers Ware—imitating Chinese Boccato. Fine hard red stoneware with stamped relief decoration, made toward the end of 17th Century by the Elers Brothers, England.

Faience—from the Italian town, Faenza. A name now confined to European stanniferous pottery made of refined clay.

French Wares—old wares were made in the 13th Century at Beauvais, notably stoneware; 16th Century wares were Henri Deux, Palissy, Rouen, Lyons, Nantes, Avignon; and 17th Century wares, Nevres, etc. About 1673 a new style free from Italian influence was made at Rouen, called *Rouennaise*, with Norman decoration; it spread to Moustiers, Paris, Marseilles, etc.

Granite Ware—made by Wedgwood and others; mottled bluish or gray glaze. This ware also includes Paris Granite, White Granite, Common Hotel China—Ironstone or Stone China which bears a resemblance to semi-porcelain.

Grès—gray or brown salt-glazed stoneware; made in Flanders, France, and Germany from the 16th to 19th Centuries. *Grès de Beauvais* or *Savignies*, a 16th and 17th Century French ware resembling stoneware, is ornamented with opaque blue enamel. *Grès Flamand*, the salt-glazed stoneware of Flanders.

Henri Deux, Faience d'Oiron, or *Faience Porchaire*—a celebrated art ware made near Oiron, France, 1530-60, mostly during the reign of Henry II, 1549-59; of fine white clay, lead glazed; designs impressed with different colored clays as well as ornamented in high relief. About eighty pieces only of this ware are now known to be in existence.

Hispano-Moresco, Hispano-Moresque—highly decorative stanniferous pottery with metallic luster, decoration of blue and golden luster showing Moorish influence. Designs often grotesque. Made in Spain between the 14th and the 18th Centuries. The plaques of this pottery were larger and showier than the Persian.

Historic Earthenware—this group includes such unrelated wares as Chinese Ming wares; the *Istoriato* of the Italian Renaissance; Urbino, Faenza, and other Italian wares with historic decoration; French *Faience Patriotique*; English wares made for America with American subjects designed in blue from 1800 to 1830; in brown, black, pink, etc., from 1830 on; Astbury's Portobello Ware commemorating Admiral Vernon's victory.

Jackfield—an 18th Century English pottery, red, with brilliant black glaze; ornamented in relief, gilding and colored enamel.

Japanese—Old Raku and Seto wares were made about the 13th Century. Raku and Seto were also made in the 16th Century. Satsuma kilns were established by Korean potters in Japan. Bizen, Old Seto, Shigaraki, and Raku were common pottery and stoneware ornamented by scoring and glazing. Awata, Satsuma, and modern Oto

(Continued on page 148)



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BENGAL-ORIENTAL RUGS

WE HAVE been producing Bengal-Oriental rugs for the last fifteen years, but until recently I had been content to use as studies Oriental rugs which could be found in American stocks. The reproductions we made were faithful and worthy examples of Oriental weaving, but I realized in the last three years that we were only skimming the surface—that hidden away in the homes of collectors were Oriental rugs of rare beauty that were practically priceless, and as the reproduction of such a rug presented no more difficulties than a study of less value I began my search for these treasures. . . . London is a rare market for antiques of every description, so this was the logical center for my quest. It was a fascinating pilgrimage I had undertaken—many trails led to disappointment—but in the end I was singularly fortunate in finding rugs which in their rare beauty and dramatic interest are not to be found in the open market. The Sixteenth Century Ispahan, which I was permitted to copy, has a value in London to a collector of \$75,000 and in America of twice that sum . . . the Persian Garden rug with a London value of \$20,000 and double that in America. The Tree of Life and the Mosque Prayer rug are rare in type and possess unusual charm in design and in coloring. I take great pride and satisfaction in being able to offer you these distinctive rugs, and feel that something worthwhile has been accomplished.—James M. Shoemaker

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Perhaps it is that intangible quality we call *charm* that gives to this *Early American Style* in «Treasure» its unusual appeal. In any event, here is the restraint and purity of line that one finds in only the best of 18th Century design. And withal, a grace and delicacy that lends distinction to even the most simply appointed table...

Obviously «Treasure» is *STERLING*, for *STERLING* is one of those standards of gracious living which one takes for granted. And only *STERLING* can become the «family silver» for your children and your children's children...

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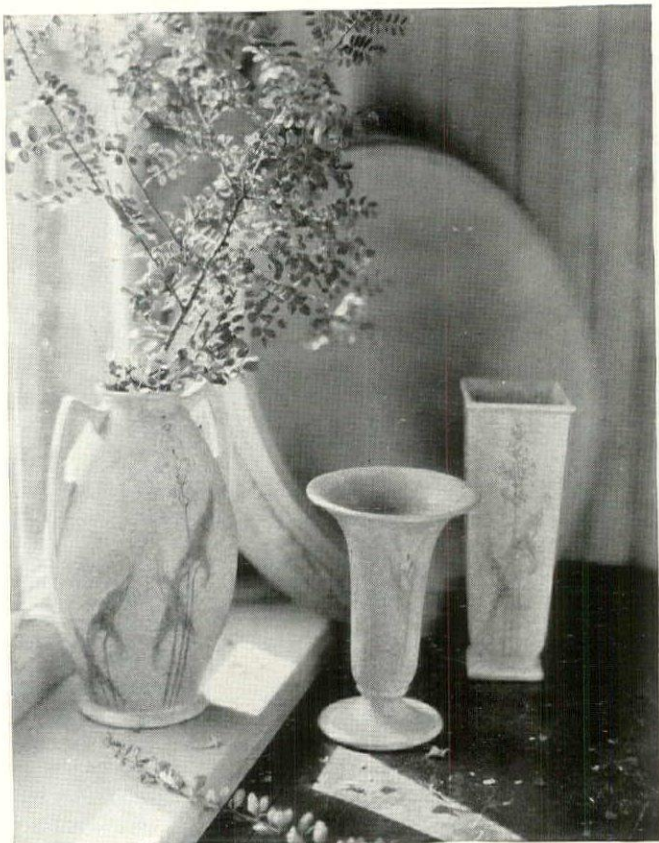


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You will want a copy of the interesting booklet, "Pottery." Write for it.

THE ROSEVILLE POTTERY CO., Zanesville, Ohio

ROSEVILLE POTTERY

THE VARIED PHASES OF POTTERY

(Continued from page 146)

imitate old Satsuma, a cream colored earthenware, usually made within cracked glaze and painted with delicate colorings. Chinese celadon types were copied for this.

Korean—notably celadon, of a beautiful soft gray-green with bluish tones; especially fine in 12th Century.

Lava Ware—German stoneware with flower and leaf decoration shown in relief.

Maiolica, Majolica—named from island of Maiolica. A soft pottery, buff or gray, covered with tin enamel. More or less elaborately painted in colors with floral, scenic, and figure designs. Made in Italy from the 15th Century, in Spain and Mexico from the 17th. The Italian towns of Gubbio, Pesaro, and Diruta specialized in lustering this ware.

Marks—stamped in the clay or painted to designate date, place, potter, or decorator.

Mesopotamian—pottery developed most beautiful luster on Rakka and other wares.

Palissy—made by Palissy, French mid-16th Century; lead glazed, decorated with molded designs, especially of animals, lizards, serpents, etc.

Persian—most beautiful pottery was made at Rhages, Hamadan, Sultanaabad, etc., especially in the 15th and 16th Centuries. The manufacture declined in the 17th Century when Chinese blue and white ware was imitated. Rakka has a magnificent turquoise blue glaze with decoration in black, or in brown with luster, and was made from 9th to 12th Centuries. Rhages or Rhé ware is turquoise or deep blue, or has a white ground, and is decorated with figure designs often gorgeously costumed and painted in a wide range of colors. In Sultanabad the blues are more varied than in Rakka. Koubatcha ware is made with a rich ivory ground and decorated in a wide range of colors, or is a rich turquoise blue like Rakka with black decoration. Persian wares all show that suave mastery of ornament peculiar to the Persian artist.

Pie Crust Ware—a dummy made in the form of a covered dish, by Wedgwood and later by other potters especially during the famine years when there was a shortage of flour for crust.

Rockingham—or Tortoise-Shell ware. A common white earthen-ware with a brown and yellow mottled lead glaze; English, late 18th Century; much copied in America.

Rookwood—art wares made at Cincinnati, Ohio, since 1880.

Salt-glazed Stoneware—partakes of the character of both pottery and porcelain; is opaque, hard, and vitreous;

made since the 15th Century in Germany, Flanders, England; and early made in America. A large group which has many varieties.

Saravankalok Wares—made in Siam; coarse gray with a thin watery green glaze.

Spode—English pottery, stoneware, or porcelain made by Josiah Spode who was joined by Copeland in 1770.

Staffordshire—ware made by "The Potteries" so-called, which were located in a group of English towns in Staffordshire, producing this ware since the 17th Century; wall tiles were plain, decorated or maiolica. They made china, Parian Ware, earthenware, ornamental maiolica, stoneware, terra-cotta, etc.

Talavera Ware—made since 17th Century in Puebla, Mexico; resembles maiolica of Talavera, Spain.

Tanagra—ancient ware, exquisitely modeled small terra-cotta figures; first found at Tanagra in Boeotia, Greece.

Terra-cotta—unglazed baked pottery. Building terra-cotta is quite red and hard.

Tiles—for wall, floor, or roof. Many kinds were made in many countries at different periods.

Toft Ware—made by Toft and others in England, 17th Century; slip decorated and lead glazed. The term is often used for all English slip ware.

Tulip Ware—made by Germans in eastern Pennsylvania about 1730-50. A slip decorated red pottery, often with Tulip decoration.

Wedgwood—made by the English potter Josiah Wedgwood, who raised English household ornaments to the status of art objects. He worked in the classic mode of the day. His art wares included Jasper and Black Basaltes made 1768-95; Solid Jasper was unglazed stoneware with the color in the body of the ware, made 1775-95; Surface or Dipped Jasper made after 1785; exquisite ivory white designs resembling carved cameos were applied in relief on grounds of almost every color: lilac, pink, gray, many tones of green—sea, olive, sage or celadon, many blues—dark to light, also black. His famous Portland Vase was Jasper. Jasper was much copied by others. Wedgwood household wares, Queen's Ware, Agate Ware, etc., were made prior to 1795. Rosso Antique was a red ware which was inspired by Elers and Böttger.

Whieldon Ware—English, 18th Century, made by Whieldon; white with a brown mottled glaze; Pineapple, Agate, and green glazed wares.

Wrotham Slip Ware—distinctly English, mid-17th Century. This ware was by Toft about 1660.





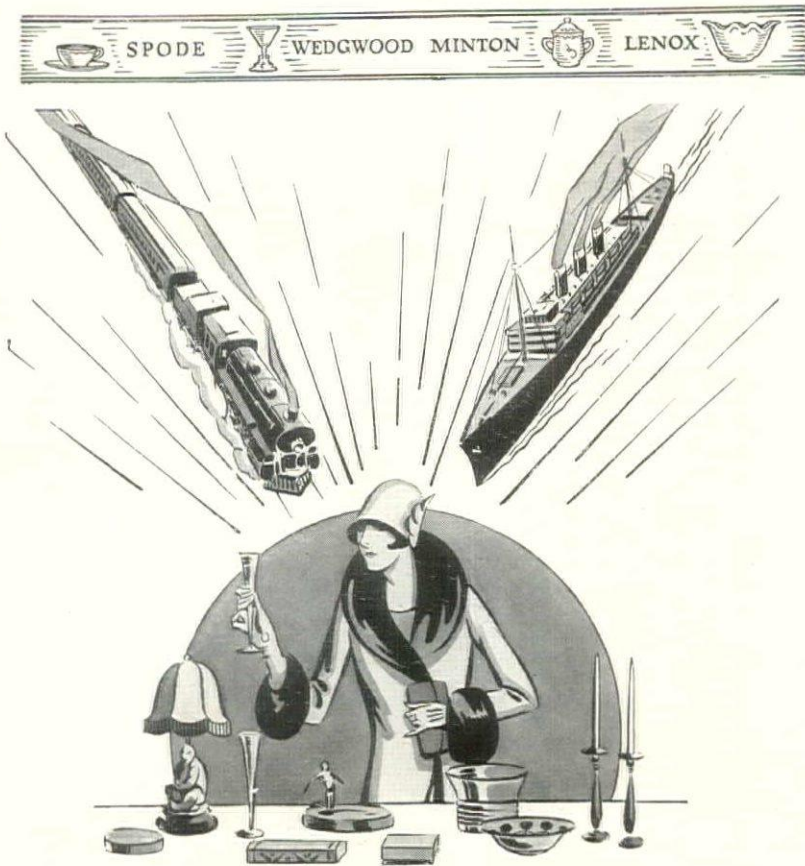
SILVER COFFEE POT BY JACOB MARSH OF LONDON, CIRCA 1767

It is the glamor of the past that makes Old English silver a delight to own—quite apart from its own perfect beauty. Our collection contains examples of the work of the most esteemed early silversmiths.

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YESTERDAY, an Oriental Mart. They came by caravan and sailing craft with offerings to barter for treasures from another clime. Today, Metropolis! By rail and rolling foam and Lincoln Highway—the air—they come but spurred by many motives. And here they find things and places that are different, and one of them is Plummer's! For Plummer's is distinctive. No other shop



contains as great a wealth of chinaware and glass, or earthenware and pottery, no other the variety of useful ware and decorative novelties. This news has gone the rounds and folks from far away and near have learned that here they find the objects of discrimination. A needed pattern or a piece is never met with just a "sorry-not-in-stock," but rather "It can be had without delay."

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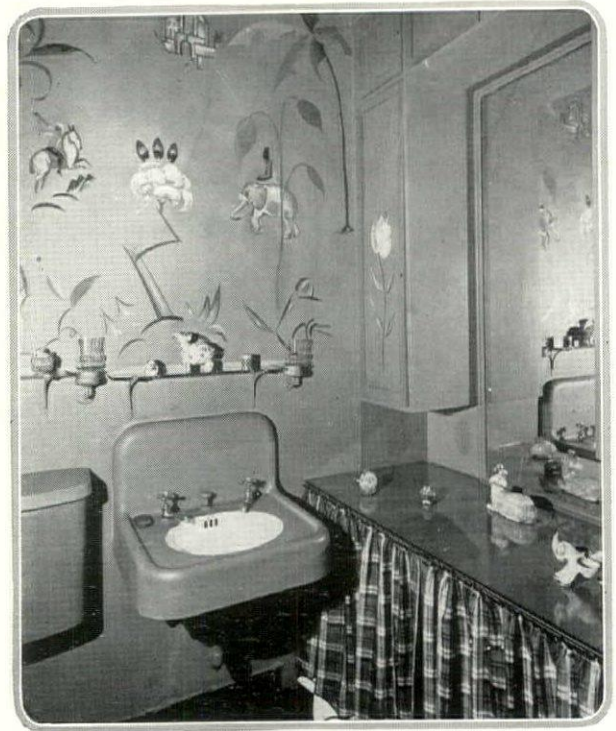
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A bath dressing room in the New York home of Mrs. R. E. S. Knight has walls painted in the modernist manner. Pierre Dutel, decorator

PAINTINGS FORM BACKGROUNDS

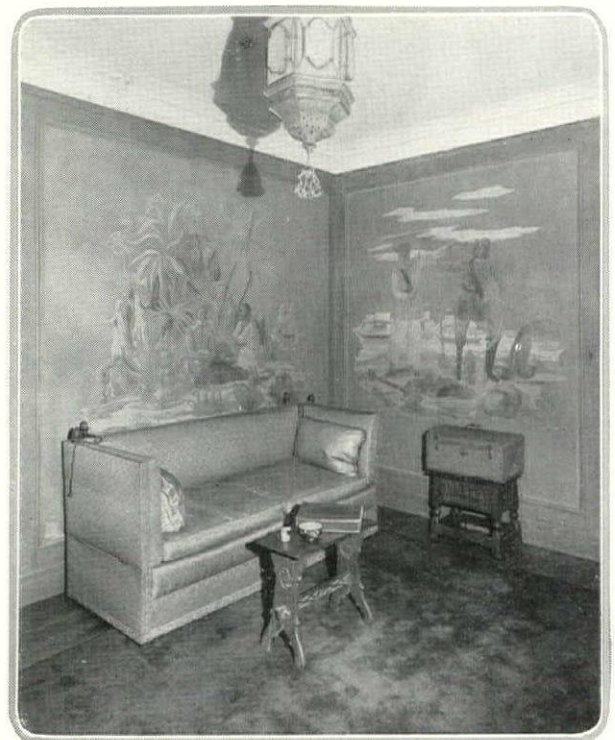
(Continued from page 90)

phere has been given the room by this design, which affords glimpses of a far horizon seen through a fringe of feathery trees bordering the shore line.

Quite different in treatment, and far more simple of execution, is another ballroom in a country house. This is not a large room but the effect of size has been immeasurably increased by the use of mirrors and by the color and design of the painted walls. These were painted in a light tone of blue and lightly glazed with green, so that they have something of the translucent color of an aquamarine. From the ceiling cove downward,

across these blue walls, sweep great branches of drooping leaves. The design was painted lightly and flatly in silver and pale gold and forms a long, irregular sort of frieze about the room. Long mirrors framed in silver rubbed with gold are placed at either end of the room, and lights of crystal and silver flank them. The woodwork is painted in silver glazed over with a pale gold, and the curtains, of corn-color taffeta, hang unlined and full from cornice boards of silver. This room was especially designed as a background for the gay

(Continued on page 154)



On the walls above are pirate scenes in vivid blues, yellows and greens against vermillion. Painted by Louis Bouché. Furniture from Kingore



New York Galleries, Inc., Decorators

WALLS in a subdued neutral tone, relieved by a touch of mellowed gold and the vibrant sheen of silken hangings... an alluring contrast, indeed, to the lovely dressing table exuberant with the color of rare cabinet woods. ~ ~ ~ ~

¶ The original treatment of the windows, with their delicately carved cornices curved outward to free the hangings from the radiator enclosures,

completes a silhouette which becomes a charming decorative note and a practical solution of the radiator problem as well. ~ ~ ~

¶ This interior gives an idea of the countless suggestions revealed at these Galleries... not alone in the antiquities from many lands or the reproductions of historic furniture, but in the manner of their grouping in a series of enchanting ensembles. ~ ~



New York Galleries

INCORPORATED

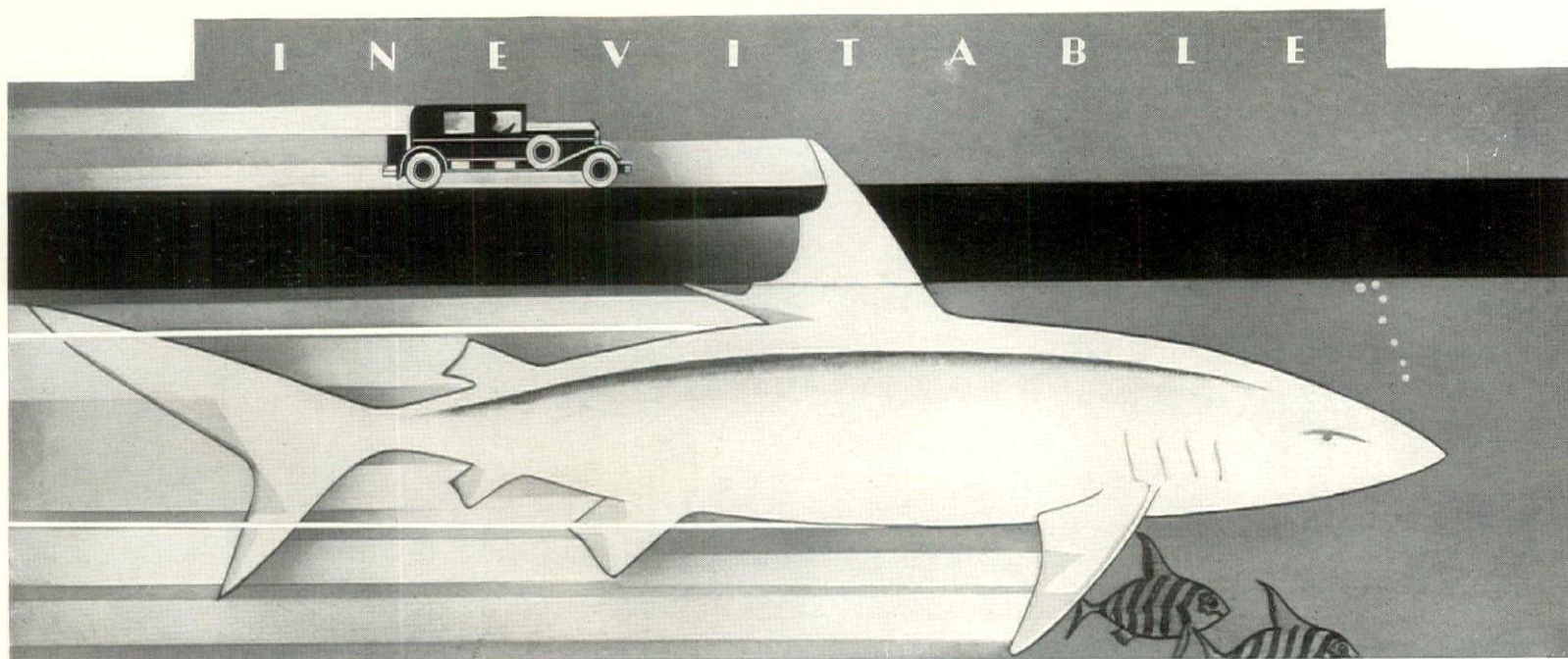
Madison Avenue, 48th and 49th Streets

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I N E V I T A B L E

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Regardless of the weight or wheelbase of your car, it can now be made to give you undreamed-of comfort, safety and smoothness.

A new method, a method that steps far ahead of the old ways of trying to check or absorb bobbing and tossing after they begin, now attacks these discomforts at their source. They cannot take place, because this new method eliminates the cause of the trouble. Instead of dealing with the throw or the toss or the bounce, this new Watson method gets rid of the force that would cause the throw or the toss or the bounce.

The explanation is simple. The cause of a throw is force—recoil force. This force follows each compression of the car springs. Simultaneously with the compression of the car springs, Watson Stabilators flash to "holding" position and are thus waiting, instantly ready, to offset the recoil force. The force then, instead of having noth-

ing to do but throw the car body and passengers, finds itself confronted by a second job—in addition to forcing upward against the car body it must also drag the Stabilators. This dragging of the Stabilators (right from the beginning of the movement) uses up a great portion of this force and thus leaves *in* the springs, not enough force to *throw* the body and passengers, but just the proper amount to gently and smoothly *lift* them back to position.

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So why tolerate throws!

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An outstanding number of America's foremost heavy cars come with Watson Stabilators, Type C7. Tests showed these manufacturers that Stabilated Motoring is a necessity: Chrysler . Dodge Senior . Dodge Victory . DuPont . Duesenberg . Franklin . Gardner . Hudson . Meteor . Nash . Graham . Paige . Packard Six . Packard Eight . Peerless . Stearns-Knight

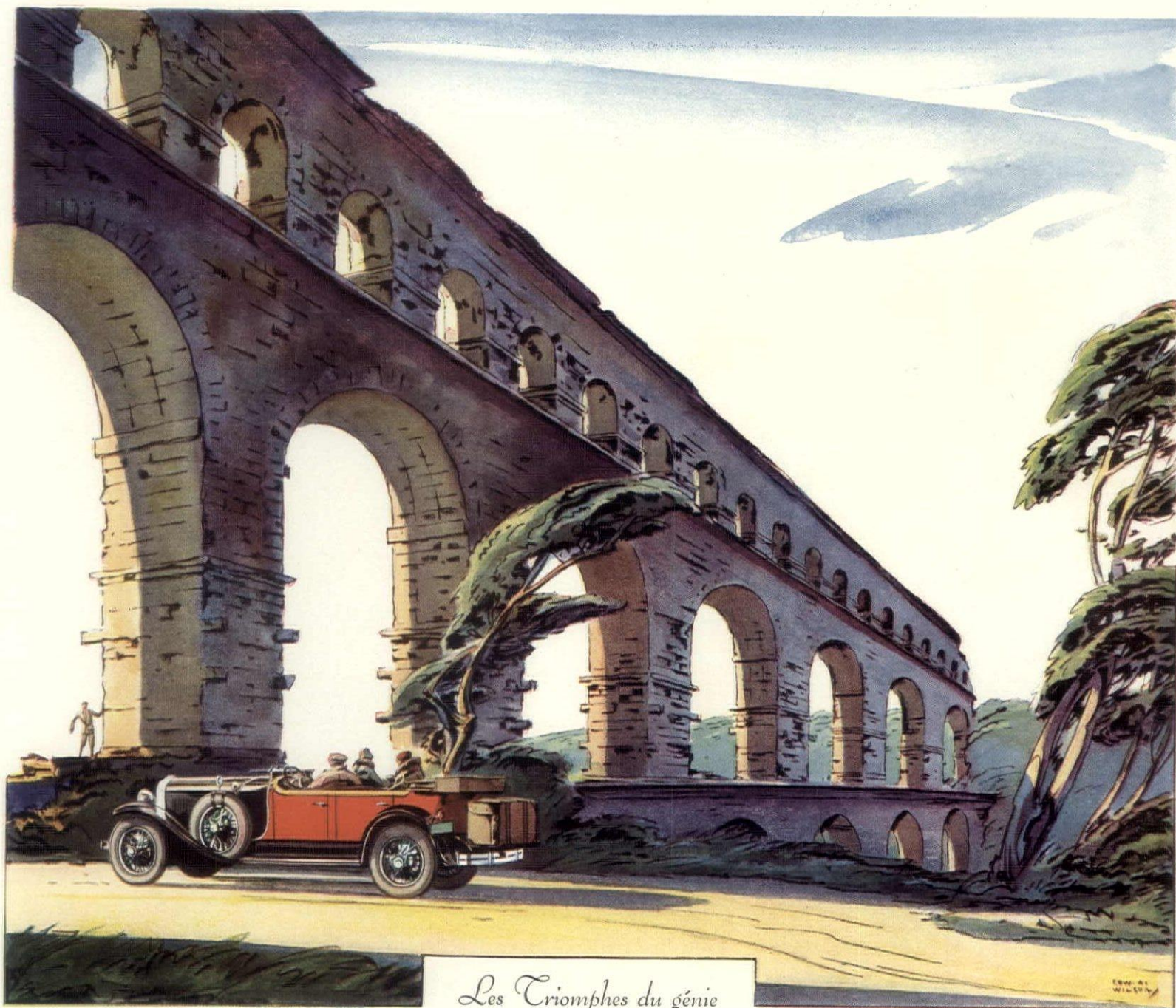
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WATSON STABILATORS



Les Triomphes du génie

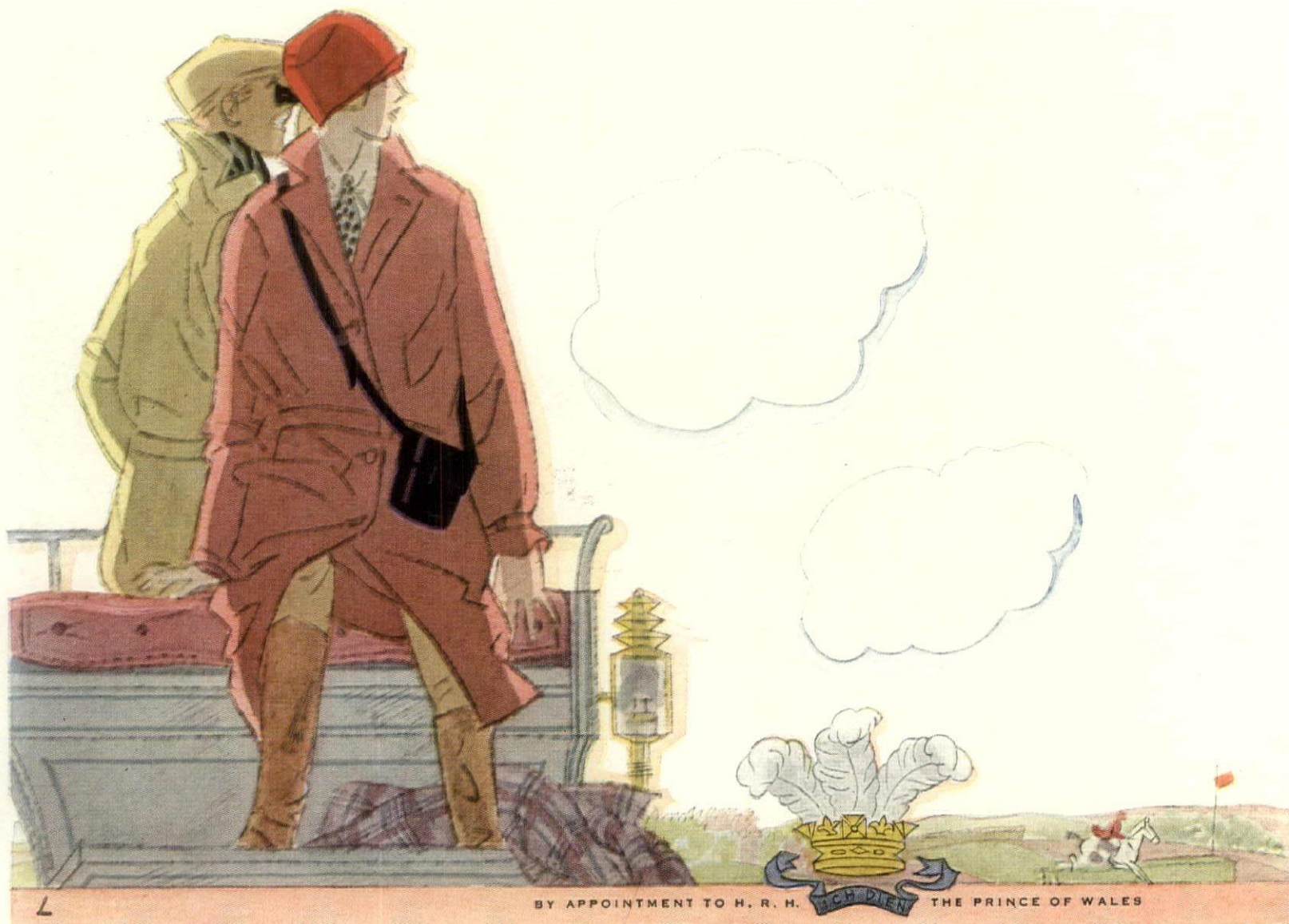
ONLY this supremely mechanical age could produce a mechanism so exquisitely refined, so superbly efficient as La Salle. So signally fine indeed as to draw to La Salle's list of distinguished owners the pre-eminent engineers of Europe and America. The lay public sees the chief beauty of La Salle in its luxurious bodies by Fisher and by Fisher-Fleetwood. But to

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1928 prices substantially lower—from \$2350 to \$2875, f. o. b. Detroit. Five new models. If you prefer to buy out of income, as nearly everyone does today, the General Motors plan is very liberal. The appraisal value of your car is, of course, acceptable as cash.

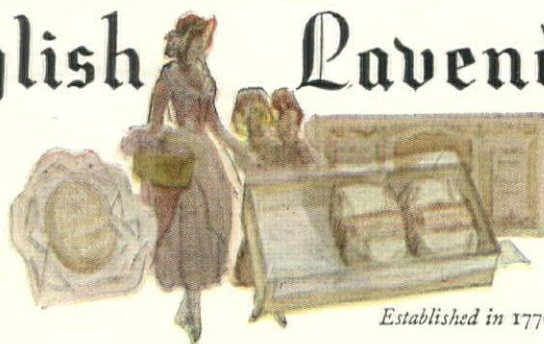
CADILLAC MOTOR CAR COMPANY
DETROIT, MICHIGAN OSHAWA, CANADA





CRISP English weather, with copse and field as colorful as some old sporting print, marks this day of steeplechasing at the Melton Mowbray hunt meeting. From a carefully chosen point of vantage, Lady Jane Dorset ✱ watches the races. Fair and fresh as the day itself is the wife of Sir Arthur Dorset . . . and possessed of a complexion exquisitely smooth and clear. ✂ ✂ True to tradition, the women of England are as fair today as they were a century and a half ago . . . true to tradition, yes, but due, too, to a famous British toilet soap. Yardley's Old English Lavender. English women (and this is the fact, we have found, with smart Parisians, too) are sensible of its perfect purity . . . and believe that no other soap will better cleanse, soothe, or stimulate their skin. ✂ ✂ Lady Jane Dorset seeks the fragrance of this soap in the other Yardley products. England's best, obtainable anywhere in America. "The Luxury Soap of the World," box of three large cakes \$1, or 35c the cake; Lavender Perfume, \$1; Face Powder, \$1; Compact, \$1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, \$1; Bath Dusting Powder, \$1.50. Yardley, 8 New Bond Street, London; 15-19 Madison Square North, New York; also Toronto and Paris. ✱ *Out of deference to our clientele we have refrained from using actual names.*

Yardley's Old English Lavender Soap



Established in 1770



Dining in the Gay Nineties

A COMPLICATED business at best. To find one's way through the maze of bowls, baskets, cut glass dishes and such was difficult enough. But to be confronted, like the sadly fogged gentleman at the right, by a fat-and-lean gravy boat!

This extinct device was a choice example of the nineties' genius for fussiness. An ample bowl, usually covered, with a spout on either side. Tilted, the upper lip gushed fatty gravy. The other spout, opening further down the inside wall, yielded the heavier, full-bodied consistency. A really accomplished gravy-pourer, forsooth, required a steady hand and a nice judgment.

All of which is a charming something to sentimentalize over, to be sure. Dim visions of hearty blades and modest maids . . . that sort of thing. But so completely out of step with our life of to-day.

We have put all this clutter away. In its stead has come the modern vogue for simplicity . . . a trend expressed most smartly in Black Knight china. For its every form, its every design is alive with the beauty of stately simplicity. It is imbued with the spirit of to-day.

And joined to this loveliness is the practical distinction of a lustrous glaze so hard it is proof against scars and mars.

Smart shops in most cities offer Black Knight china, in their Black Knight Style-shops. To see this china is to appreciate the progress we all have made since the mauve decade.

"The Gracious Art of Dining" is a 64 pp booklet, surveying charmingly the current amenities of smart dining. Helpful suggestions. Photographs. Send 25c to Black Knight, 104 Fifth Avenue, New York.



The hallmark of smart distinction
BLACK KNIGHT CHINA



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Twelfth Annual Exhibition of Paintings on China, London, 1887. Special Mention.

Pottery and Porcelain Exposition, Pennsylvania Museum, Philadelphia, 1888. First Prizes for Pottery Modeled and Decorated, and for Painting Underglaze.

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International Exposition of Modern Decorative Art, Turin, 1902. Diploma of Honor (Grand Prix).

Louisiana Purchase Exposition, St. Louis, 1904. Two Grand Prizes.

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(Rookwood is exhibited by exclusive distributors in most cities. Direct inquiry is invited.)

THE ROOKWOOD POTTERY CO.
CINCINNATI, OHIO

MANNERS AND MODERNISM

(Continued from page 116)

without making the slightest effort towards real self-expression.

You will all remember the furniture monstrosities which were perpetrated during the 1870's and 80's, when someone found that by using a machine, wood turnings of all sorts and descriptions could be made cheaply. We still encounter these cabinets and chests with half turnings glued on their face and turned grilles in the doors of the sideboards.

After this came in the era of composition carving. Someone else found out that you do not have to carve carvings. Make a form, press some composition into it, stain it to appear like wood and paste it on the furniture. It satisfied our craving for richness and it cost nothing. Don't laugh! Such furniture is still being built.

Then along came a movement designed to give recognition to the qualities of real period styles—Old English, Italian Renaissance and Spanish. It had to be Spanish even though the woodworking machine bent and groaned in agony. The poor thing, driven by a belt or direct motif, was supposed to imitate the accidental irregularities of a hand tool and the blemishes imposed by age and constant use. I have talked to many a factory foreman who has gone gray over the problem of making a table edge look handmade and worn, and do it all by the use of machinery.

With the exception of a comparatively few small shops that busy themselves with the production of imitations or copies, shops where good cabinet-makers are employed to build good pieces of furniture and then antique them by shooting worm holes

into the fine clean wood and by taking the edges off with a rasp and sandpaper—with the exception of such shops, where good cabinet-makers weep in despair, the crew of a modern furniture plant consists of machine hands and their helpers.

Now comes the awakening! We are beginning to realize how utterly ridiculous are the methods we employ in clinging to a romance of bygone days. We are beginning to see the beauty of fine and well-proportioned simplicity. Instead of taking childish delight in the rich ornamentation of carvings or the intricacies of great successions of turned moldings and cornices, we begin to appreciate splendid materials, exquisite woods and fine veneers. Modern transportation allows us to import materials from the most obscure corners of the world with less expense than is required for trained mechanics or craftsmen to imitate the workmanship of a period when the time spent was not considered.

Before America attains its own expression of contemporary life in furniture, we will doubtless have to pass through the vagaries and mistakes of an experimental period. Furniture designers, who have been trained for years in copying, will now be turned loose to create. But these mistakes and vain efforts accompany any evolution.

Eventually we will evolve an American modernism through the efforts of those who can combine technical knowledge, sympathy and understanding for modern manufacturing possibilities, with the ability to reflect truthfully in line, form and color, the environment and real beauty of our present American age.

PAINTINGS FORM BACKGROUNDS

(Continued from page 150)

and lovely colors of dance frocks and for the quantities of flowers which have always adorned it.

The illusion of space produced by certain types of design is most interesting to note. Landscapes with perspectives leading off to long vistas add amazingly to the effect of size. Thus the proportions of a small dining room were apparently greatly increased by an 18th Century garden scene, with its fountains, gazebos, plaissances and long alleys of trees, which were painted in rather flat and medium tones upon its walls. This landscape, beginning above a low paneled wainscot and encircling the room, was painted upon a pale amber-colored background in many shades of green, yellow and blue. The woodwork was finished in a deep yellow-ivory, this tone being repeated in the glass curtains which were of old-ivory silk gauze. The overcurtains in this room were of soft satin in ivy green, and a deeper note of color was introduced in the upholstery of the chairs, the seats of which were covered

over in a dull greenish-blue leather.

There are many rooms where the use of a few finely painted panels is most effective, and the spaces over mantels and doors and the door panels themselves are especially adapted to this style of decoration. Such panels are sometimes interesting when painted in several shades of one color. The little library and writing room illustrated on page 90, was successfully decorated in this fashion, with designs executed in many tones of green on a background of old ivory. Another library paneled in pine had the overmantel and overdoor spaces painted with a design of maps in rich and glowing colors, with the gleam of gold upon a deep blue background.

Indeed, the opportunities of the mural painter in the modern house are almost unlimited. And what more absorbing problem can an artist have than that of fitting an appropriate design to the architecture and the furnishings of a room as well as to the particular hobbies of its occupants?





A bronze, "Playdays", by Harriet Frishmuth

A beautiful ensemble, of carved emeralds with navette and baguette diamonds, in modernistic trend. The quality of the gems and the color of the emeralds are most exceptional.

J. E. CALDWELL & CO.
Philadelphia

Special ... a test shade for \$1.00



Prove To Yourself That This Window Shade Can Actually Be Washed

(SPECIAL NOTE: This offer is for introductory purposes only. We want every woman in the country to test the du Pont Tontine Shade for herself. Only one test shade can be sent to a home at this low cost.)

YOU may have heard of a window shade that can actually be washed—may have seen its fresh beauty in the homes of some of your friends. It is the washable du Pont Tontine Shade. Tontine remains fresh and trim season after season. It comes in lovely tones of white, cream, ecru or green.

In order that you may test this shade in your own home and see for yourself how it will stand up under continual scrubbing, how resistant it is to twisting and creasing, we have arranged, for a limited time, to supply a test shade, made to order for any window in your home, at an extraordinary saving in price. Pin a dollar to the coupon below, indicate the size and color, and send for your test shade today.

Make This Test Yourself

Deliberately soil your test shade in any way you like. Then take plenty of water, some good soapsuds, and a brush, and scrub it vigorously. Hang it up flat to dry. See how quickly the dirt disappears! How the brightness and charm are brought back!

Then you will understand why thousands of women who take pride in the beauty and cleanliness of their homes are replacing their shades with washable du Pont Tontine. They can keep their shades as clean as their windows.

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Tontine is impregnated with imperishable pyroxylin, the same substance which makes Du Pont Duco, the permanent finish for motor cars and furniture, so enduringly beautiful. Like Duco, Tontine will last for years. Free from cracks, pinholes and other imperfections, its surface remains lovely, season after season.

A Suggestion

There are not many shades in your home that receive harder daily wear than your kitchen shade. Yet how essential is cleanliness in the kitchen! What a test for Tontine! Send for your test shade today, hang it at the kitchen window. Then after a few weeks, take it down and make again the tests suggested here. You'll be convinced that Tontine will hold its neat, trim beauty for many years to come.

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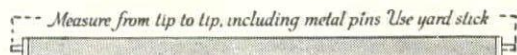
Measure width of shade you wish to replace with the Tontine test shade. Measure tip to tip, including metal pins at ends of roller (see diagram below). Measure also length of shade unrolled. Specify which color is wanted: White, Cream, Ecru or Green. Fill out coupon fully. Pin \$1.00 to coupon.



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Herewith \$1.00 pinned to coupon. Please send me complete Tontine shade inches wide,
tip to tip, and inches long (shade unrolled). White () Cream () Ecru () Green ().
Check Color Desired

Name

Address



Simplicity and skillful design are of the utmost importance in a small house to be built on a limited budget. This living room is in the Katonah, N. Y. house, the exterior of which is shown on page 125

HOW MUCH HOUSE

(Continued from page 126)

There is no relative ratio or series of ratios governing the relationship of the cost of land, landscaping, etc. to that of the actual structure. In general, the land for homebuilding should never exceed in cost 20 per cent of the value of the building which is to be placed on it. One architect whose work in the Eastern states has won him a wide reputation for planning adequate and attractive moderate cost houses has given this matter of budgeting a great deal of attention, and finds that of the cost of the completed residential property (except for furnishings), the amount expended for the house itself represents only about 65 per cent of the total. Other estimates have been made which place the house cost as high as 80 per cent of the total, but this is exclusive of the land. In any event, the homebuilder must realize that whatever the house costs, the finished property will very likely run 50 per cent higher in the total investment required.

Realizing these facts and budgeting accordingly, it will be interesting to examine the houses which are illustrated herewith to see how much house can be had for a given amount of money. The direct testimony of the architects as to the completed costs of these houses brings them within the price range under discussion.

On page 125 is a stone house designed by James C. Mackenzie, Jr., containing living room, dining room, kitchen, and three bedrooms. It is of ample size for a small family and its picturesque lines are extremely attractive from an architectural point of view. Here the use of good materials is obvious; good masonry, good permanent roofing, and attractive metal casement windows. The interior of the house is finished in rough textured plaster with a simple, carefully designed, brick fireplace carrying a lintel and mantel of hewn oak. Many economies of construction and design have been practiced in this house, but there is obviously no sacrifice of quality in its construction.

Other illustrations include the very interesting feature of two houses actually built from the same plan as designed by R. C. Hunter & Brother. The plan as shown on page 126 includes garage, kitchen and maid's room, living room and dining room on the first floor, and three bedrooms with bath on the second floor. The versatility of the designer is shown by the two interesting exteriors which have been developed from this same plan. One exterior is an example of excellent stucco work using brick for incidental exterior trim and some exposed timber pattern-work for the gable end of the porch. The other exterior is developed in wood with wide siding and Colonial details.

It has, of course, been impossible to illustrate every type of exterior material. Within our price range it is feasible to use brick, stone, stucco or wood for exteriors. It is probably true that the brick selected will be common brick, which while economical, has wonderful possibilities in color and texture and is more and more being favored by architects. The stone work may be a veneer only, which, after all, is perfectly satisfactory if proper weatherproofing precautions are taken. Roofing may be of the less expensive types but good in quality. Metal work can better be of non-corrosive character and may be of copper or zinc at relatively little extra cost. Interior plumbing lines and equipment may be kept simple, but the few fixtures should be of good quality. It is better to install that extra bathroom at some later date than to put in two cheaply equipped bathrooms in the beginning. Electric wiring can just as well be adequate with ample outlets, if properly planned for at first. Interior finishes that deteriorate rapidly and require early renewal do not represent economy in any sense of the word. In fact, there is no place today for inferior materials or workmanship in homebuilding, and moreover, there is no necessity for it.

(Continued on page 158)



A Tambour Desk in mahogany with serpentine base and McIntyre eagle in the pediment, typical of the many exquisite pieces to be seen in our showrooms.

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It has been left to Danersk to preserve and carry forward the fine old traditions of the great periods of furniture design. Every piece that bears our mark has the subtlety and charm that are so eloquent in the handiwork of the great cabinet makers of long ago.

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silver and most-prized heirlooms it will adorn the homes of your children and your children's children.

Start now to collect Danersk furniture. Like old friends, Danersk chairs and desks and tables endear themselves more to you with each passing year. And as your collection grows, it will become a peaceful and friendly environment that will make home a richer word.

We invite you to visit the Danersk rooms and to inspect our work at your leisure. We are glad to show you what we have done whether you wish to purchase or not.

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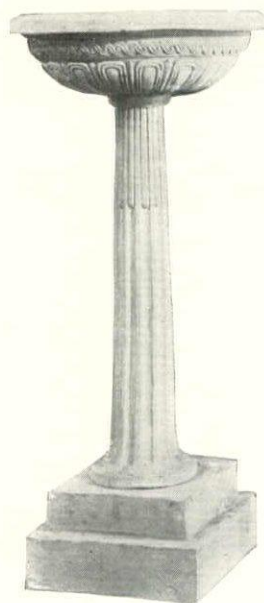
HOW MUCH HOUSE

(Continued from page 156)



"THOSE who have found the gardens of Italy so alluring will be pleased to know that the terra cotta accents, contributing so much to the success of effective planting abroad, are to be had from a well-known importer of Mediterranean arts."

A FEW examples of "terra rossa" are shown here from our complete line of garden accessories. Bird baths of the flat modeled type range from five to ten dollars. Pedestal baths and fountains run to thirty dollars each. The large pots suitable for small trees and foliage plants are priced from ten to twenty-five dollars. Fern dishes similar to the one shown are nine dollars each, while oblong fern boxes are fifteen dollars and under. There are ornamental amphorae and oil jars up to fifty dollars each that may be had in any quantities.



You are invited to visit our display at 120 Fifth Avenue, New York City, with your decorator or landscape architect, or we will send you our booklet "From the Land of Gardens" on request



IMPORTED BY
Carbone
INC
BOSTON — NEW YORK

This temptation to wander away from the subject of how much house can be had from the money does not after all represent a deviation because in the very question, the factor of quality is included. It might be much better to say, "How much good house can be had for a given amount of money?" So, in the following discussion, we will assume average good quality of construction, not attempting to show the maximum sizes possible with the cheapest kind of construction, but the maximum size possible with a consistent and commonsense homebuilding investment.

In the average suburban neighborhood near such cities as New York and Chicago, well constructed residences are costing from forty to sixty cents per cubic foot. The quick way to translate space requirements into terms of cost is to figure on a cubic foot cost basis in the following manner:

CUBIC FOOTAGE

The homebuilder should roughly map out his space requirements in terms of room sizes, multiplying the areas of each room by heights from floor to floor and adding approximately one-half to the total to allow for basement, attic, closets and stairways. The total cubic contents thus roughly gauged can be multiplied by 60 cents to arrive at a rough estimate of the cost using high quality materials throughout, or by other figures to a minimum of 50 cents for safety.

This same procedure can be more reliably followed if preliminary plans have been drawn to show the actual areas of the rooms and the major dimensions of the building. If the cubic contents of the house as thus planned indicates a cost beyond the anticipated expenditure, the owner must reconcile himself to one of two things; either he must decrease the size of the rooms and thus diminish the size and volume of his house, or by especially ingenious planning eliminate waste space, or else he must increase his budget. There is no alternative, for to attempt the construction of a home of a given size by sacrificing essential qualities, is the worst possible way of throwing away money, as the resulting house lacks sales value; it involves a heavy annual drain for maintenance and repairs and heating; and banks will not lend a satisfactory mortgage on the property as soon as it becomes apparent that the structure is unsoundly built.

Turning again to the problem of what can be obtained for the expenditure of from \$10,000 to \$15,000, it is at once apparent that the cubic contents should be limited from 16,000 cubic feet to approximately 37,000 cubic feet, as shown in the accompanying table.

It is a well known fact that the lowest construction cost comes when the construction itself is of the simplest type. Irregularly shaped buildings with broken roof lines, difficult framing and many breaks in the wall surfaces for bays, ells, and other external features, necessarily cost more per cubic foot than a simple rectangu-

lar building with a plain roof. This is the reason why most low cost houses are of exceedingly simple plan—they must be if the maximum of useful space is to be obtained within the building at the lowest possible cost. Architects display their greatest ingenuity in so proportioning and arranging the decorative features of these small houses as to conceal their box-like character. The illustrations accompanying this article, all of which are of houses costing from \$10,000 to \$15,000 for the building itself, show with what success a simple plan may be given individuality and charming character in its exterior appearance.

It is not difficult to find out from a local builder an approximate cubic foot cost. These costs vary not only within neighborhoods but extensively in various parts of the country as indicated in the reference page accompanying this article.

Part of the problem of designing a successful small house of moderate cost is to make every inch of space count for a useful purpose. It is indeed harder to design a successful small house than it is to plan for a large structure where a few inches here and there will not destroy the proportions of the room or limit the furniture arrangement, or cause the entire elimination of some feature.

When funds are limited, economies must be larger in those elements which have to do with special interior features, particularly specially designed trim, doors and windows, expensive mantels and fireplaces, built-in cupboards and other features dear to the heart of the average housewife, which, nevertheless, require special handling and a great deal of expensive handwork. There are many standard types of doors, windows, trim, mantels and all of those other appurtenances available in the building market which can be incorporated in a house in an eminently satisfactory manner, performing the same functions and having the same fine appearance of specially designed units at a substantial saving in cost.

NUMBER OF ROOMS

To answer the question propounded at the beginning of this article, "How much house can be had for a cost ranging from \$10,000 to \$15,000?" it is quite apparent that a well built and well equipped house of five, six or even seven rooms may be constructed within this limit. The house cannot be luxurious in its appointments, but it can be extremely attractive. It can range in size as high as 38,000 cubic feet and perhaps even to 42,000 cubic feet if constructed in a very simple fashion in the lower cost sections of the country.

NOTE: This is the first of a series of articles developed to answer the house-builder's questions as to the size and character of house which may be built for a certain amount. The next article in this series, appearing in an early issue, will discuss houses which may be built to cost between fifteen and twenty thousand dollars.

PRINCESS PATRICIA



DESIGNED FOR THE MODERN AMERICAN HOME

Though reflecting traditional detail in its exquisite design, Princess Patricia is essentially a pattern of today. Designed for the modern bride—and for her modern environment.

In it she sees the finer aspects of present-day design.

The newest Gorham pattern, Princess Patricia, has already found immediate acceptance; particularly for the modern American home, and for the various interesting versions of Spanish styles now in vogue, for which so few tableware patterns are suitable.

Princess Patricia, wrought in sterling silver by the Gorham Master Craftsmen, serves both formal and informal occasions. In complete dinner and tea services. (*Teaspoons, small, \$10.00 for six. Dessert Knives, \$20.00 for six. Dessert Forks, \$20.00 for six.*)

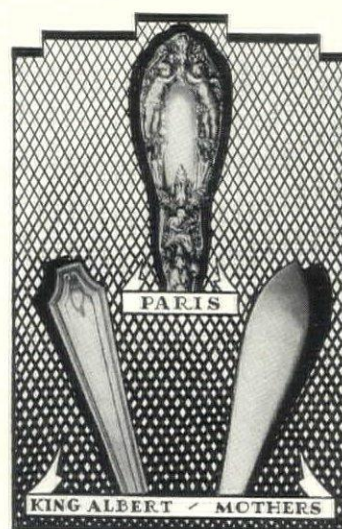
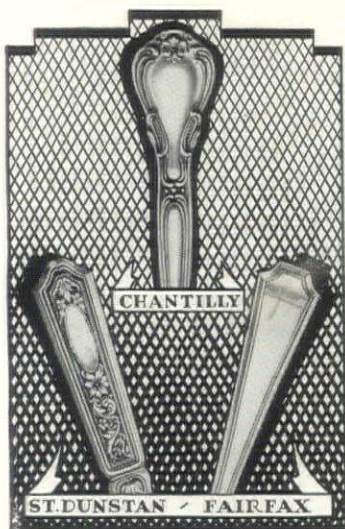
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Her last party!

She laughed at her mother. "It's only a sore throat," she said, and went to the party. But there was a long wait for a taxi when the party was over. The night was chill. The next day she felt wretched. Still she did nothing about it. "Just a cold," she repeated—In ten days she was dead!

* * *

When will people begin to realize the folly of neglecting a cold or sore throat?

Neglected, these apparently trivial

ailments may lead shortly to serious illness or even death.

At the first suspicion of trouble, go to bed, eat wisely, and gargle systematically with Listerine, the safe antiseptic, used full strength. If immediate improvement is not shown, consult your physician.

In the past fifty years, however, Listerine has checked thousands and thousands of cold weather complaints before they had a chance to become serious. This is due to its antiseptic action. The

instant it enters the mouth it attacks the disease-producing bacteria that develop there.

Your chance of escaping colds or dangerous "flu" and pneumonia will be considerably bettered by the systematic everyday use of this pleasant antiseptic. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

NEVER NEGLECT SORE THROAT

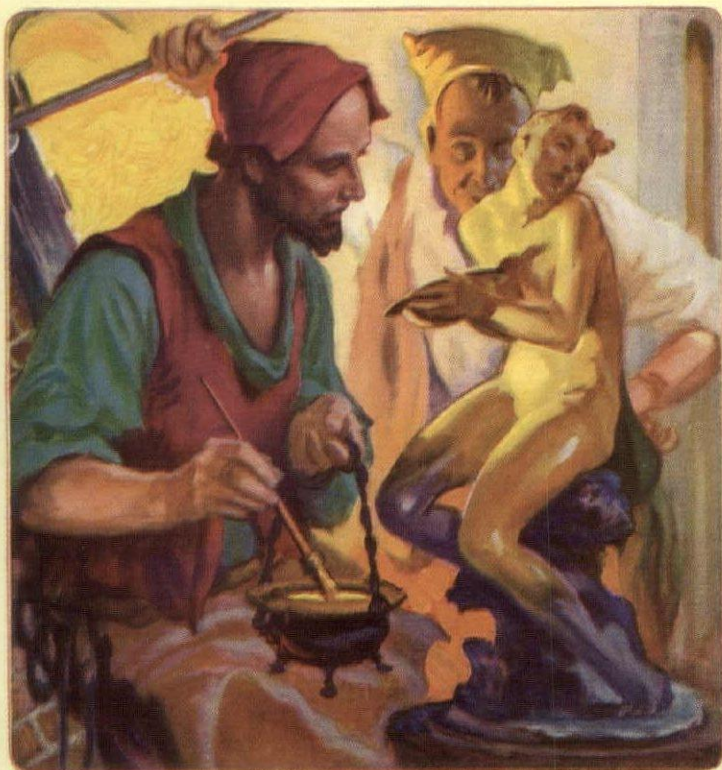


Another record!
Last month another record for Listerine Tooth Paste at 25c the large tube! A first class dentifrice at a saving.

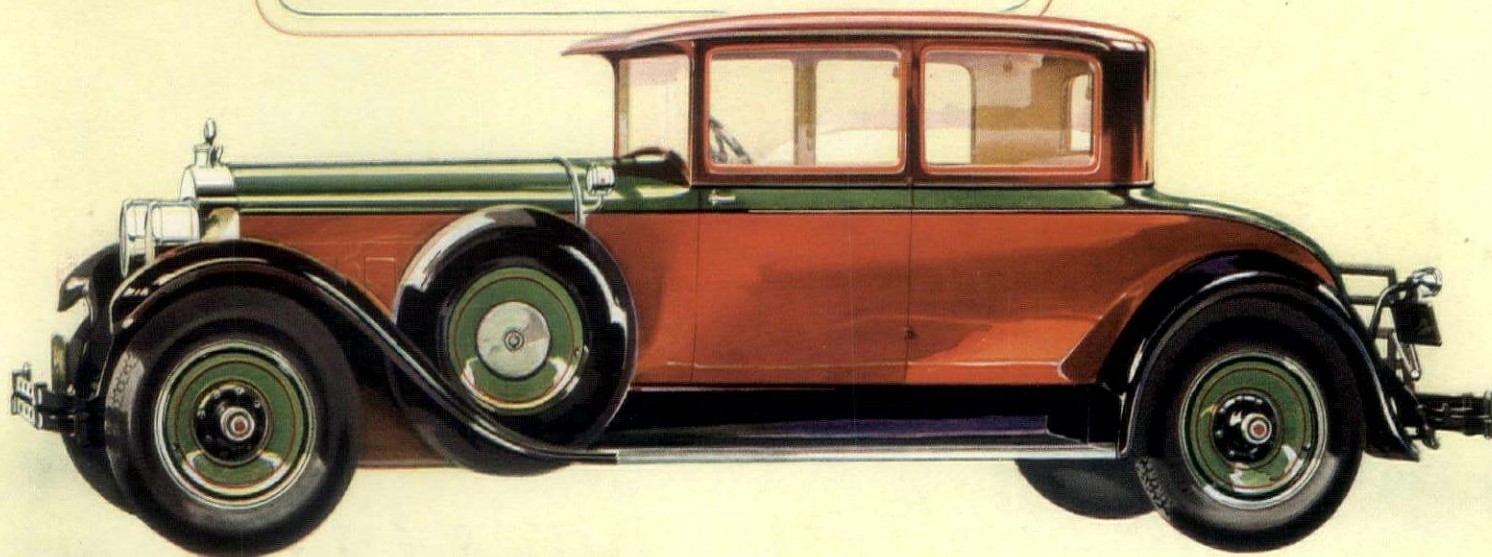
More than 50 diseases
have their beginning or development in the THROAT and nose. Some, of mild character, yield to an antiseptic. Others, more serious, do not. At the first sign of an irritated throat, gargle frequently with Listerine, and if no improvement is shown, consult a physician.

LISTERINE

-the safe antiseptic



Before men learned acid plating in the 15th century, precious metals were dissolved in mercury and applied as a liquid, the quicksilver then being evaporated in a furnace



THE life of many Packard parts today is enormously increased by the heavy plating of special alloys which protects them from wear and weather while adding to the gleaming beauty of the car.

Plating was for ages a purely ornamental art. First thin plates of gold or silver were soldered or riveted to the baser metal. Hence the name.

But through the centuries men learned better ways of coating one metal with another—and other reasons than mere appearance for doing so. The process became an industrial art involving many sciences.

In this process as in scores of other details of design and manufacture Packard spares neither pains nor expense in its effort to surpass current standards.

Packard's most valuable asset is its reputation for creating the best built as well as the most beautiful of cars. And in its effort to deserve and perpetuate this reputation, Packard never forgets that long life is an important attribute of true quality.

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ASK THE MAN WHO OWNS ONE

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for itself*

It is sheer enjoyment of smoking
that has made Camel the most popular
cigarette of all time. Nothing takes
the place of fragrant, mellow tobaccos.

"Made of FLEISHER XXX YARN"

Foremost manufacturers now use this yarn for smart, up-to-date knitted garments. Look for the Fleisher Guarantee Tag

For more than fifty years "made of Fleisher's yarn" has meant the best yarn money can buy. It still does. And today, because of a startling new guarantee plan, inaugurated by S. B. & B. W. Fleisher, Inc., it is possible for you to be as certain of Fleisher yarn quality in ready-to-wear garments, purchased in stores, as if you had hand-knit the garment yourself.

Fleisher XXX Yarn used in high-class knitted outerwear is guaranteed direct by Fleisher. The manufacturers who are licensed to use the XXX Yarn have the same high standing in the garment trade that Fleisher has in the yarn business. They include makers of men's and women's sweaters, sports frocks, children's suits, caps, gloves and other garments.

Never before in the history of the knit goods industry has there been a guarantee like this. Fleisher who makes the yarn is directly responsible to the customer who buys the garment at retail, regardless of where it is purchased. If a garment carrying the Guarantee Tag fails to give satisfaction in the quality of the yarn, we replace it absolutely without cost to you.

Naturally, since a knitted garment can be no better than the yarn from which it is made, it is wise and prudent to buy yarn you are sure is good. There is no question about the quality of Fleisher XXX Yarn, no doubt of its merit. There is no longer any difficulty in telling what garments are made of Fleisher's XXX Yarn. The Guarantee Tag indicates them. Look for it when you buy knitted wear.



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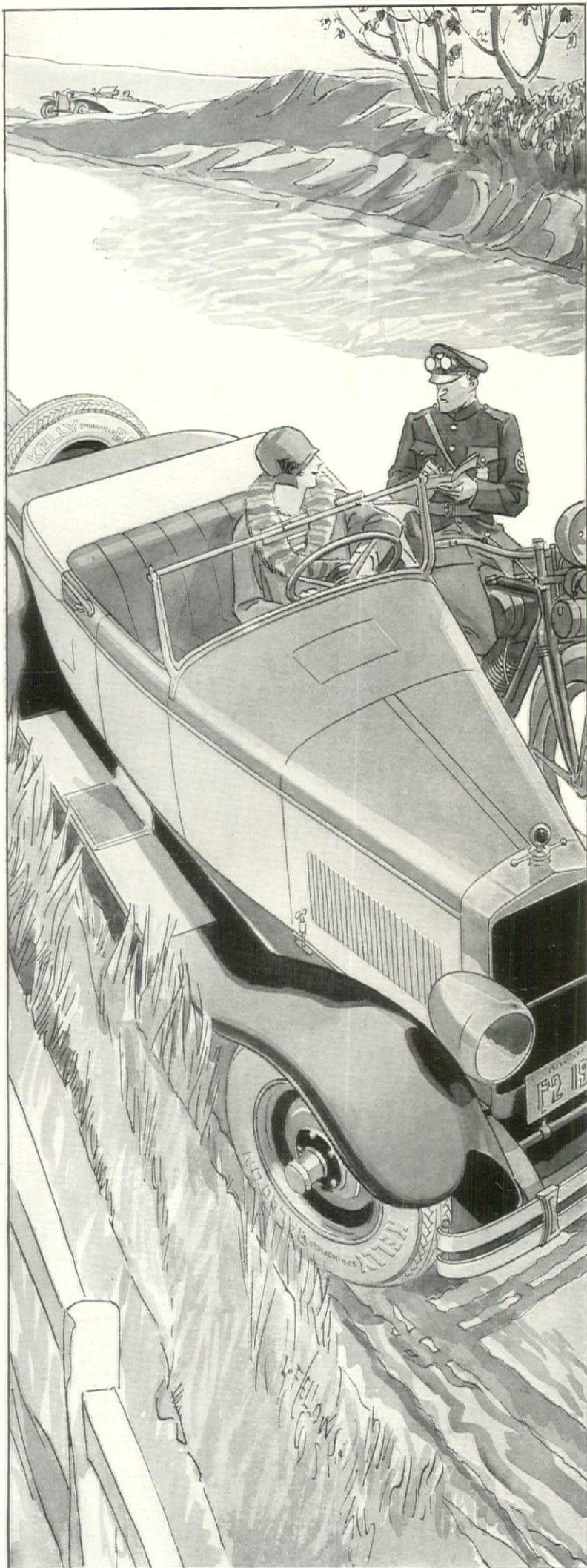
Read this Fleisher Guarantee

This garment is knitted of Fleisher XXX Guaranteed Yarn, a worsted yarn made entirely of especially selected, pure virgin wool, the wearing quality of which is GUARANTEED.

If the yarn in this garment should fail to give you satisfactory wear, send it direct to us with this tag and the store sales slip, and we will replace the garment or at our option, refund the purchase price. S. B. & B. W. Fleisher, Inc., 25th and Reed Streets, Philadelphia, Penna.

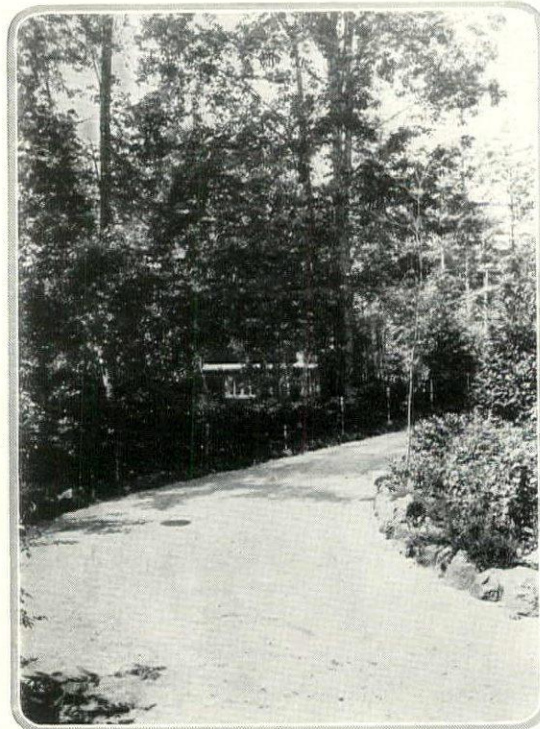
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"Oh, but you must be mistaken, officer; I would never dare to drive that fast on these old tires—why, they've gone over 20,000 miles."

"You might get by with that if they weren't Kelly-Springfields, but you can try it on the judge."



Driveways on large estates which extend through rustic gardens or wooded tracts are usually bordered by rough rocks irregularly placed. Here and there a large rock draws particular attention to the edge of the road

THE GARAGE APPROACH

HOW to treat the garage approach is one of the first problems that presents itself in the landscaping of a house, and in its planning provision must be made for safety as well as for ultimate beauty.

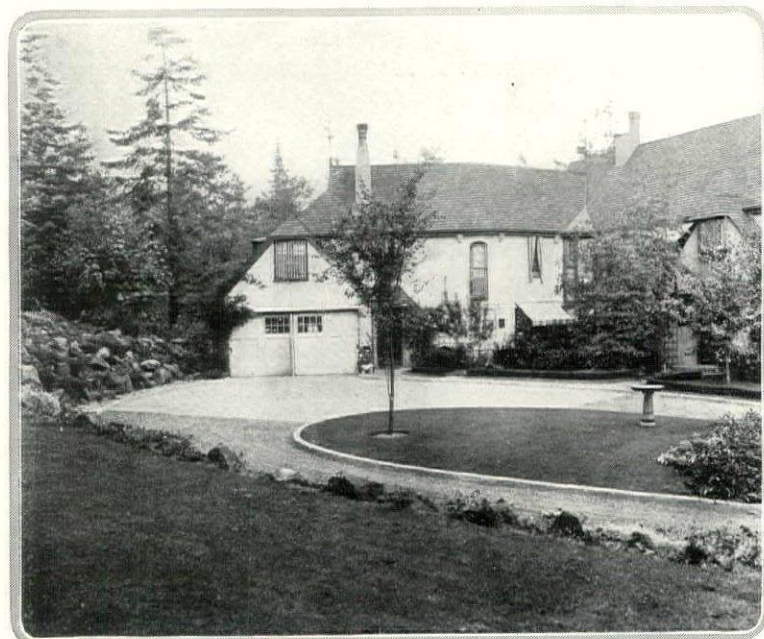
Too often is convenience of garage location concentrated upon at the sorry sacrifice of art in the garden landscape. By all means make the garage readily accessible but don't make the mistake of placing it where it is the first object to loom into view. An early conference with a good landscape architect will ensure both practical and interesting location of the garage, which by correct planting may be rendered quite inconspicuous.

Whether the line of the approach

will be straight or curved is entirely a matter of individual preference; if the drive is circular it is vitally essential that the circle be wide enough to permit an easy roundabout tour. There is one underlying principle governing the construction of the circular drive: the smaller the circle, the wider the driveway; a circle with a diameter of 75 feet, for instance, requires a drive between 8 and 10 feet wide, while a width of from 15 to 20 feet must be allowed for the drive around a 20 foot circle.

Exceptional skill and extreme precaution are required where the land has unusual contours. A striking example was noted in a steep hillside

(Continued on page 166)



The destructive action of fine screened gravel upon tires may be obviated if at the termination of the drive, rough concrete is substituted for gravel as shown above

This Printed Linen

takes its design

from an old Korean Painting

AN exquisite painted panel done in Korea in the XVIth Century has recently been brought to this country and is now in the Metropolitan Museum. This painting was Schumacher's inspiration for the printed linen shown here.

Korea was a land of a high and ancient culture! The seeds of its fine civilization came out of China. And from its plundered art treasures sprang the great art of Japan!

While most of Europe was still uncivilized, Korea—under the inspiring influence of Buddhism—produced the finest works of old Buddhistic art.

Then Confucianism became the state religion and Korean culture became closely identified with the Chinese Ming Dynasty. At the end

of the XVIth Century Japan, the envious, invaded Korea. The country was desolated, its vitality crushed.

Great works and artists were carried off to enrich the culture of Japan. The treasures that were Korea's were scattered over the world.

Taken from a painting done in the last days of Korea's glory, the design of the printed linen illustrated is closely allied to both Chinese and Japanese art.

It has a fine simplicity of composition and theme—a cock and a hen in a tree, distant mountain

peaks, and the full moon rising from heavily banked clouds.

The beauty of this fabric, its rich colors and charming pattern make it a delightful material for a screen—or for draperies where the entire design may be seen at a glance.

Schumacher fabrics of interesting and authentic designs—brocades, damasks, tapestries, chintzes—may be had for every decorative use and purpose.

Fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples selected to fit your particular re-

This printed linen comes on green, brown, salmon, black, sand or scarlet ground. The panel shown is only one-half the width of the material

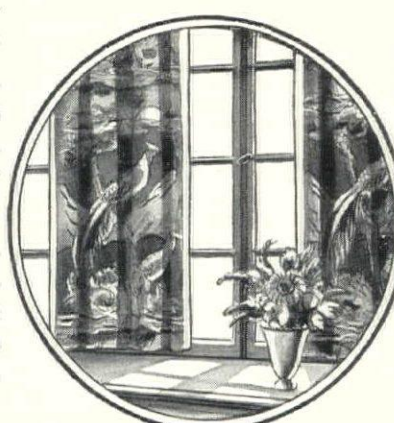
quirements will be promptly obtained by them.

A New Booklet—"Fabrics, the Key to Successful Decoration"—This interesting booklet has just been completed. Beautifully illustrated, it gives briefly the history of fabrics and discusses their utmost importance in successful interior decoration.

This will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. E-4, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Grand Rapids, Los Angeles, San Francisco and Detroit.



The beauty and richness of its design make this a delightful covering for a screen



Interesting and unusual, this printed linen shows to advantage as window hangings

F-SCHUMACHER
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Photo shows Dresser 4012, Corner Cupboard 4017, Draw Top Table 4000, Side Chairs 4023, Arm Chair 4024.

Use *this* safeguard!



Rocker 7009



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Whow you can be perfectly sure of authenticity and quality, in selecting furniture to harmonize with the Early American architecture that prevails today, except to see the name "Stickley" on the pieces you desire to buy.



Catalog and nearest dealer's name on request. L. & J. G. Stickley, Fayetteville, N. Y. Specialists in fine reproductions of choice collection pieces of genuine Early American furniture for every room.

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE, N. Y.

COLORS FOR A GEORGIAN HOUSE

(Continued from page 106)

Woodwork: Painted yellow and lined with jade green.

Floor: Covered with jade green chenille carpet.

Draperies: Lacquer red taffeta trimmed with narrow ruchings of green taffeta used over draw curtains of yellow silk.

Ceiling: Painted a pale jade green and lined with a band of the lacquer color.

Furniture: A four poster bed made of four painted wooden urns held together with mirrored rails and an old Chinese mirrored head board. Spread of striped yellow and green silk, trimmed with lacquer fringe. Pillows of yellow and green silk. A chaise longue in tête de nègre satin corded in lacquer red. Frame painted same color. Two satinwood commodes with gilded Chinese Chippendale mirrors above. A pair of green lacquer armchairs covered in yellow velvet.

Mantel: A narrow and very small green glass model fitted over a wooden frame and held together with yellow moldings. Overmantel may be a small portrait or flower painting in a dull gilt frame. A draped dressing table placed between the two windows has yellow taffeta skirt trimmed with scalloped ruffles of green and red taffeta, and a mirrored glass top decorated with sprays of flowers.

Lighting Fixtures: A pair of red tôle side lamps wired and hung on each side of the mantel. A pair of green glass lamps on the dressing table with glazed taffeta shades in lacquer color, and a reading lamp by the bed to harmonize with the colors in the room.

GUEST ROOM

Walls: Painted a dull blue with antique white woodwork.

Floor: Covered in sand colored carpet.

Draperies: Semi-glazed chintz in blue and sand tones on a neutral ground, trimmed with bias bands of blue satin. Valances or cornice boards covered in blue satin. Under curtains of net.

Furniture: A pair of walnut beds with white quilted spreads of linen or silk, the quilting in blue. A small sofa covered in taupe rep and corded with blue satin. A wing or barrel chair covered in blue damask. A small dressing table draped in the chintz of the draperies. Lamps of white Bristol glass with sand silk shades. A few English prints framed in blue moldings and a mir-

ror over the dressing table with a blue glass frame.

Mantel: Of white marble or marbleized wood.

OWNER'S BATH

Have tub in recess by building two closets on each side of tub for linen, towels, etc. The doors to these closets are finished with long panels of mirrored glass. Another panel of mirrored glass is attached to the wall over the tub.

Walls: Tile up from the floor about thirty inches with green tiles and paint above with waterproof paint in a soft yellow tone.

Floor: Covered entirely with yellow rubberized flooring. A band of green may be used around the edge to give a note of accent.

Draperies: Lacquer red moire.

Furniture: Wooden furniture copied after Chinese designs and painted lacquer red and valspared.

Lighting Fixtures: A pair of mirrored glass side lights shaped like sea shells are used on each side of the medicine closet.

The plumbing and tub fixtures should be in yellow or green porcelain with brass fittings. Use yellow linen towels with red borders.

GUEST BATH

Walls: Blue and white wall paper in toile de Jouy design.

Floor: White tiles or a blue rubberized flooring.

Use all white porcelain fixtures and have shower curtains of blue rubberized moire.

THE GARDEN

This is on the roof of an extension and has walls about nine feet high, divided ever so often by fountain niches with arched tops. This wall is made of wood coated in cement and faced with brick on the top. Narrow wooden trellis-work painted green is nailed to the wall between the niches. Pots of orange or bay trees are placed in the corners. A marble wall fountain stands against the center of the back wall and may be filled with water plants and goldfish. Iron furniture painted gray-green, and an iron table with a striped canopy umbrella contrast with a few wicker pieces in a Chinese Chippendale design painted orange and fitted with blue linen cushions piped in green.

HOUSING YOUR HOBBY

(Continued from page 144)

lighted by electric bulbs which are hidden below the top shelf, giving an effective indirect light.

Because amber glass is never so lovely as when the light comes through it and the exquisite workmanship of its delicate carving is revealed, Mrs. Charles Platt has arranged a part of her large collection on shelves in the conservatory.

In winter when the trees are bare, this arrangement is ideal. In summer, in this particular instance, the owner objects to the reflection of so much

green foliage. A conservatory or window used for the purpose of displaying colored glass is best therefore when there is an open sweep beyond and the distant sky affords the proper sort of background.

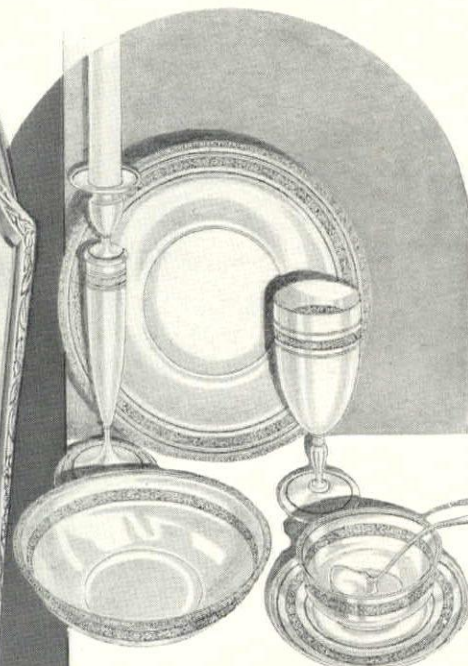
In the collection of amber glass are many pieces and especially pairs of rare beauty. All the glass illustrated is either old English, French, German or Austrian, made in the early years of the 19th Century.

The early American amber and
(Continued on page 172)



Gown from Altman

An aristocrat to her finger-tips, this bride finds herself instinctively drawn to the graceful dignity of the Virginia Carvel and its garland ornament adapted from a lovely Southern Colonial antique.



Large dish for fruit salad, creamed chicken or moulded puddings, 10-in. is \$25; 11-in., \$31.50. The useful bowl, 8-in. is \$20; 9-in., \$25. Sauce bowl, \$10; plate, \$8.50. Goblets, \$17.50 each. Candlesticks 9 1/2-in., \$65 a pair.

Do you find your lovely SELF in this VIRGINIA CARVEL Sterling?

This charming young person in the dignity of black velvet and pearls is just the sort of girl who says, when she sees the Virginia Carvel pattern in Towle Sterling, "I like it! It feels like me!"

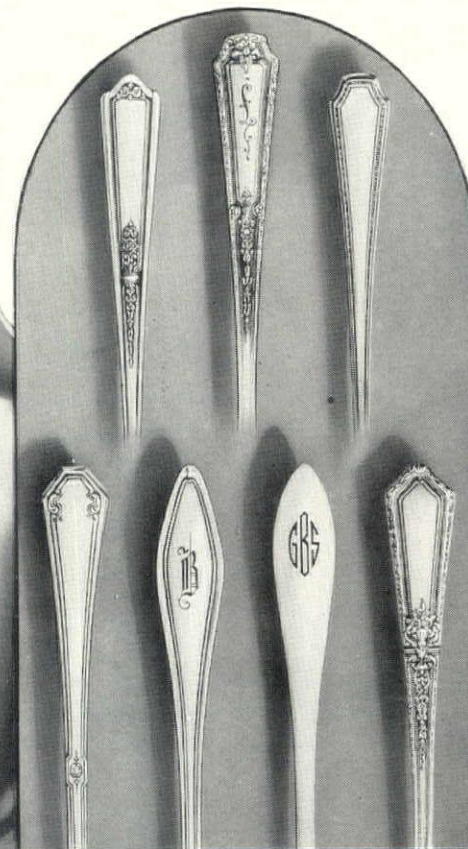
Perhaps it's because this fine design reflects her own typically modern grace. Perhaps, too, because her lovely poise finds an answer in the Virginia Carvel's aristocratic simplicity—heritage of gracious Southern Colonial days when gentlemen hunted over vast estates and ladies ordered their sprigged silks and China tea direct from London.

But personality is so elusive! Yours may be expressed not by the Virginia Carvel but by the smartly modern Seville, the rich-

ly decorative Louis XIV, or the utterly simple La Fayette. Each of these seven lovely Towle patterns reflects the taste and temperament of *some* bride!

Richly diversified personality is the unique distinction of Towle Sterling, product of a house whose craftsmanship began with the first William Moulton, in 1690. Expressing charming people in precious, enduring metal, with an artistry of design and fashioning that has stood the test of time, Towle Solid Silver is true stuff of heirlooms!

TOWLE
Sterling Silver Exclusively



(left to right, upper three) Seville, Louis XIV, Lady Constance
(lower four) Lady Mary, Mary Chilton, La Fayette, D'Orleans

The Book of Solid Silver—for You

We think you would delight in The Book of Solid Silver, a charming 24-page volume bound in blue and ivory, filled with fascinating silver information and illustrated, moreover, by 22 photographs. This book costs us about one dollar to

print but, if you will send us the name of your jeweler and 25 cents to cover mailing and handling costs, we shall be glad to send it to you without further charge. The coupon at the right is for your convenience.



The Towle Silversmiths, Newburyport, Mass.
I enclose 25c: Please send me The Book of Solid Silver.

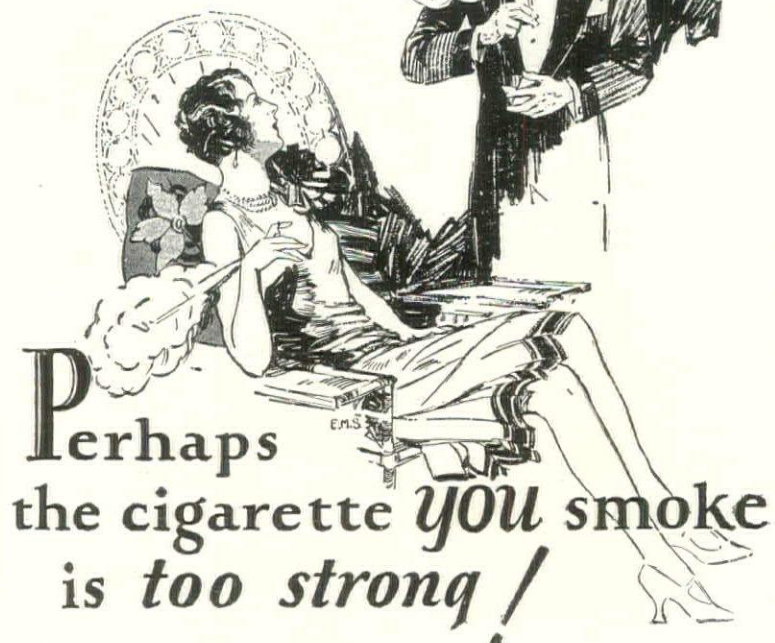
NAME _____

STREET _____

CITY AND STATE _____

My jeweler is _____ G-4

Attention please!



Perhaps
the cigarette *you* smoke
is *too strong!*

Cigarette taste gone stale.

Not feeling yourself.

Out of sorts with the world.

You need a mild cigarette.

And the mildest—**Johnnie Walker.**

A cigarette of full flavor that never irritates.

Johnnie Walkers cost a bit more.

And with good reason.

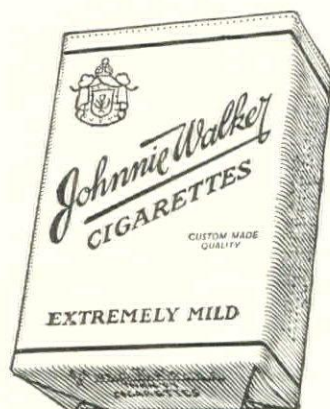
Only the tenderest portions of fine tobacco in Johnnie Walkers.

No stems—no bitter ends to cause harshness.

Vacuum-cleaned. No grit.

Wake up a sleeping cigarette taste with Johnnie Walkers.

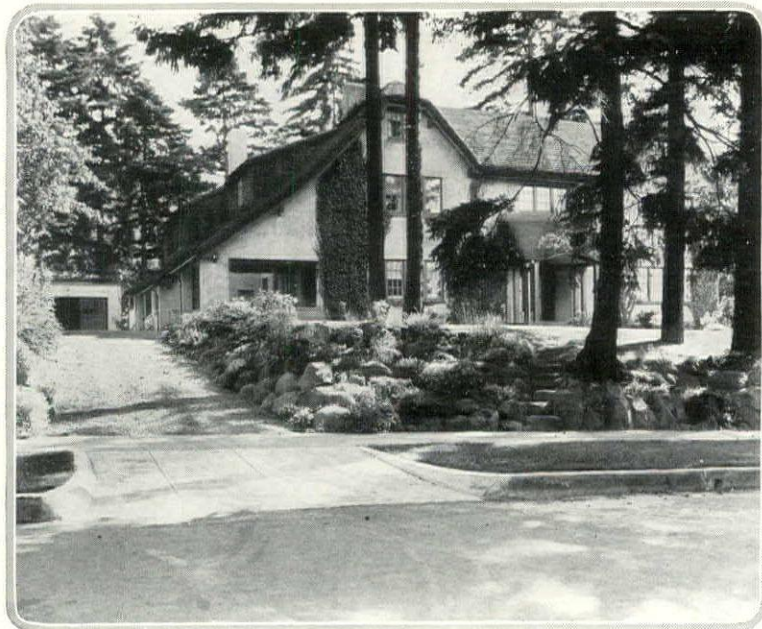
Try them—They are mild.



20 for 20c

Johnnie Walker
cigarettes

EXTREMELY MILD . . . YET FULL FLAVORED



Here we see a good method of treating a drive that ascends in a rather steep grade alongside a house to the garage, which is at the rear of the property

THE GARAGE APPROACH

(Continued from page 162)

lot having a 40 foot frontage and a 75 foot depth where the garage was built under the same roof as the house, located about midway in the lot and level with the street, the remainder of the lot extending down the hill. In order to save as much space as possible for landscaping, the garage approach maintained a width of eight feet so long as its course was straight, but as soon as a sharp curve was reached it was gradually widened to seventeen feet. Thus not only was a maximum amount of precious frontage saved for the garden, but sufficient space allowed the largest cars to go down into the garage and out again without the least bit of difficulty.

When the location, contour and dimensions of the garage approach have been determined there next arises the problem of materials. Shall the

driveway be of concrete, brick, gravel, or asphalt? Which will be most economical in the long run? Which material will be the safest?

For once the nature lover—who is always artistic—must give utility the preference over beauty, and take every precaution that there will be no danger of slipping in severe weather.

If the matter of caretaking and its entailing expense is not of grave moment, the gravel drive is outstanding. But this type of drive—beautiful as it is—must only be used on level or very slightly graded grounds, if safety is to be assured.

While the fine screen finish is economical, safe, and good looking, it has one seriously objectionable feature, in that the fine crushed stones cling to tires ensuring slow, but certain des-

(Continued on page 206)



Of hard surface materials, macadam or asphalt are the least expensive, but these are only practical for level grades which are similar to the drive illustrated above

WAX YOUR FLOORS THIS EASY WAY



WHAT charm wax-polished floors add to your home—what a comfort and convenience and economy they are. Floor-care is reduced to a minimum—yet you delight in the enhanced floor-beauty—in the lights and shadows mirrored in the deep-toned luster of Johnson's Polishing Wax.

And it's a comfortable feeling to know that costly refinishing and the upset household that goes with it are things of the past, so securely does this wax protect your floors.

Perhaps you have never realized how simple and easy it is to wax your floors, even for the first time, with the Johnson Electric Polisher. Use it on wood, linoleum, tile or composition—over varnish, shellac, wax or paint. In just a few hours you can transform every room in your home.

Don't think you must wash the floors first—that is unnecessary because the wax cleans as it polishes. There is no stooping or kneeling—no messy rags or pails. Simply apply a thin coat of Johnson's Polishing Wax as directed. All soil and grime vanishes, leaving the surface spotless.

Now guide the Johnson Electric Polisher over the floors. It takes much less effort than running your vacuum cleaner. Almost instantly a gleaming trail of beauty appears on the dull floor. Soon the whole surface is burnished to a bright luster that defies wear and makes cleaning much easier.

Johnson's Wax, like a thin, flexible coating of glass, stands between the delicate finish of your floors and the constant pounding of feet. Footprints don't show—unsightly "traffic spots" are banished.

You can rent a Johnson Electric Floor Polisher by the day or half-day from your grocery, hardware, drug, furniture, paint or dept. store at a very low rate. Or add one to your own home equipment. At the new price of only \$29.50 (formerly \$42.50) it soon pays for itself in time and labor saved.

S. C. JOHNSON & SON • RACINE, WISCONSIN
"The Floor Finishing Authorities"
 (Canadian Factory: BRANTFORD)

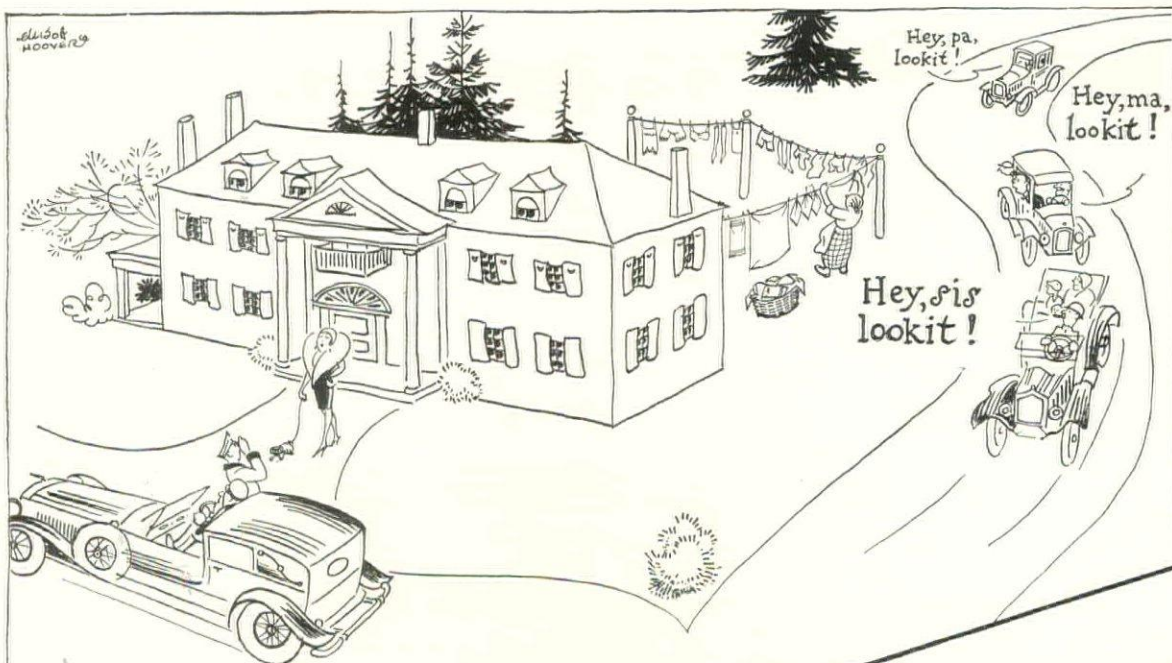


Johnson's Polishing Wax comes in two convenient forms—Paste and Liquid. It is sold by grocers and dealers everywhere.



JOHNSON'S POLISHING WAX

PASTE OR LIQUID . . . CLEANS · POLISHES · PRESERVES · PROTECTS



Do you suffer from Laundry Exposuritis*?

WANTED!...Volunteers, in this new campaign for BEAUTY.

Here's a new Cause in which your committee asks all owners of **COUNTRY PLACES** to enlist. It is to banish from the roadsides of America the incongruous and distasteful sight of a stately and otherwise beautiful home marred by the blight of

LAUNDRY EXPOSURITIS

We plead in the name of your **SENSE of BEAUTY** and your **Innate Modesty** to put an end to the ugly displays of personal apparel, oft seen unfurled in the breeze and boldly flaunted for public inspection. And you can do this so easily; membership costs very little, and is sure to bring many admiring comments from your friends! All you need do to join our cause is to erect some

Dubois Woven Wood Fence

to screen your laundry and service yards. Or, if you prefer, erect it to keep out trespassers, to form a tidy kitchen yard, or a background for flowers and shrubs. It does these and scores of other very useful things, and it lasts a lifetime!

Dubois Woven Wood Fence is made by hand in France of split, live, chestnut saplings bound to horizontal braces with heavy, Copperweld wire—absolutely rust-proof. Outsiders cannot see through it.

It comes in 5-ft. sections, in three heights, 3' 10", 4' 11", and 6' 6", with charming gates to match.

Imported solely by
ROBERT C. REEVES CO.
187 Water Street ~ New York

ROBERT C. REEVES CO.
187 Water St., New York

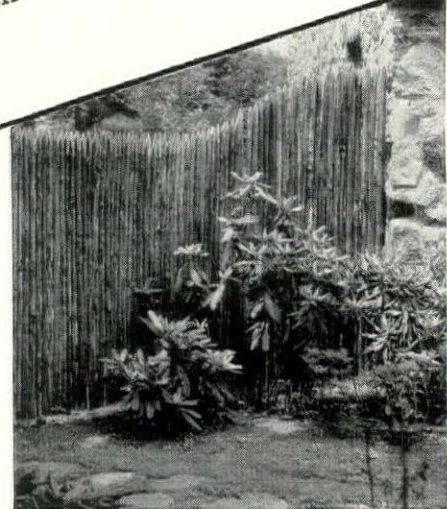
Please send me your free illustrated Portfolio and Price List of Dubois Woven Wood Fence.

Name _____

Address _____

City _____ State _____ 41

May we suggest that you take a look and see if you, too, can't improve the appearance of your home by putting up some Dubois Woven Wood Fence. Chances are you can, and our representatives are ready to help you solve any landscaping problems—without obligation, of course. Just mail the coupon for photographs of various Dubois uses, erection data, and price list.

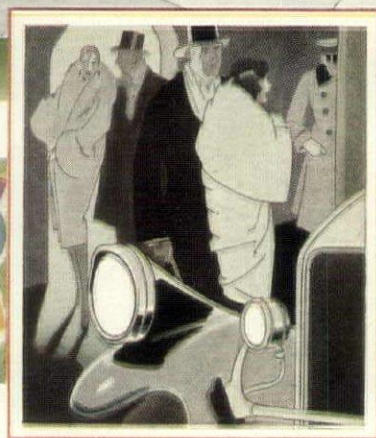
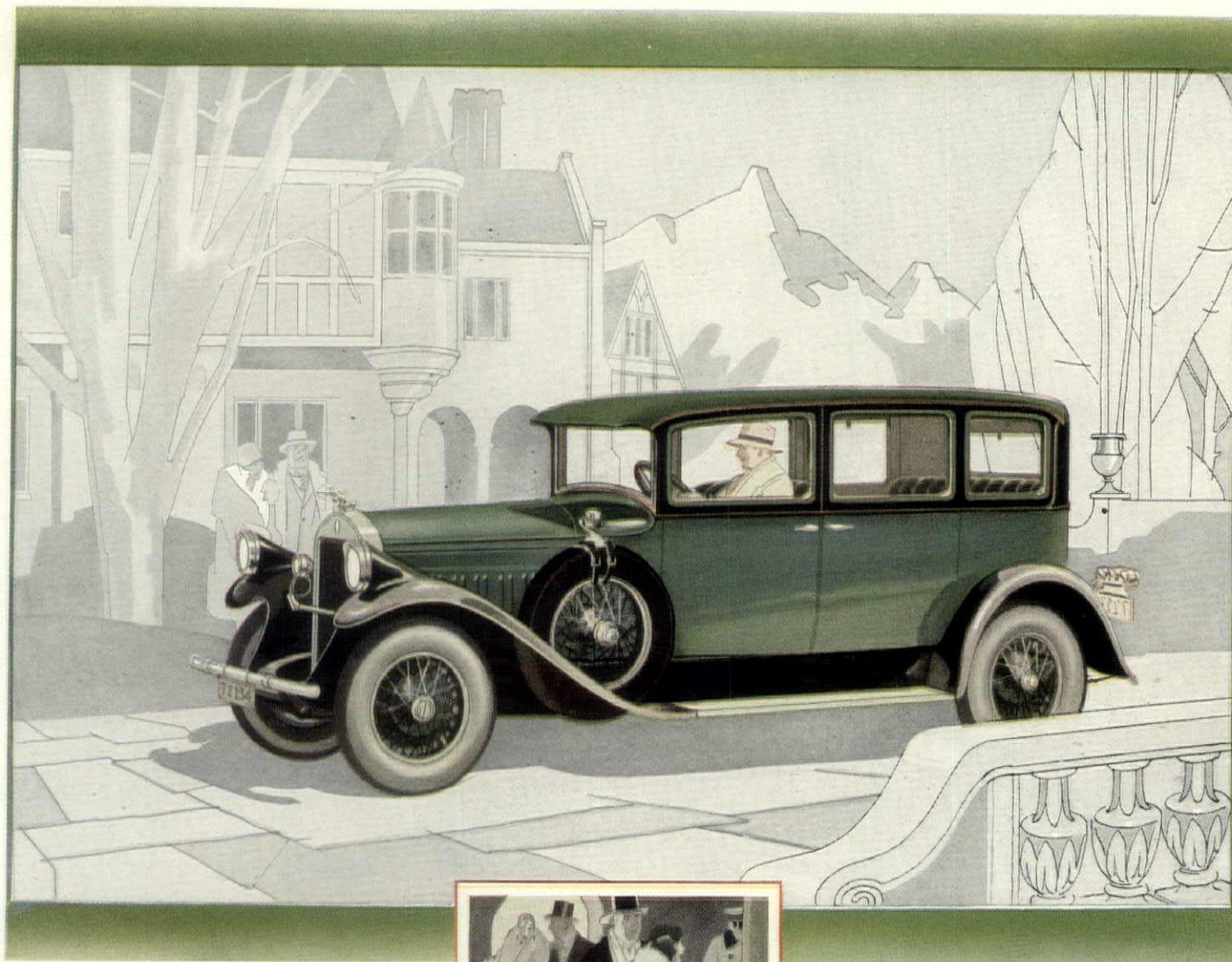


*LAUNDRY EXPOSURITIS (with apologies)

The insidious thing about Laundry Exposuritis is that one is so apt to take his *own* home for granted; to pay much attention to the *front* and forget the impression made on others from the *side* and *rear*.

No matter how it jars them, even your best friends may not tell you!

The one certain cure for Laundry Exposuritis upon first application is Dubois Woven Wood Fence.



WHAT'S NEW ABOUT THE NEW PIERCE=ARROW

... Continental in atmosphere, and essentially of the hour in smartness of line and color and equipment.

... A broader, lower-swung body, with fenders suggesting winged flight.

... Fender headlamps which carry with them small auxiliary helmet-type lamps midway between fender and radiator in an extremely graceful grouping. (Bracket headlamps optional without added cost.)

... A deeper radiator fronting an engine which is remarkable for new heights of speed, power and smoothness.

Altogether, a beautiful patrician—a worthy bearer of tradition which is Pierce=Arrow. And at a price which adds to its unusual attractiveness. *From twenty-nine hundred dollars—at Buffalo. Twelve custom-built models.* The Pierce=Arrow Motor Car Company, Buffalo, N. Y.

PIERCE=ARROW

The NEW Series 81

You may purchase a Pierce-Arrow out of income, if you prefer. A simplified financing plan makes this a most practical procedure. Your present car accepted as cash up to the full amount of its appraisal valuation.



UNITED STATES TIRES ARE GOOD TIRES

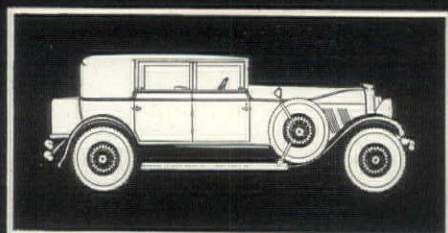


{ UNITED STATES
RUBBER CO. }

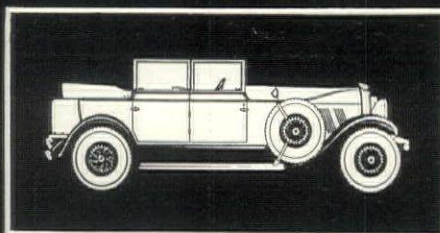


*Travel north, travel south,
go east, go west - no more
significant words will you
hear about tires than these.*

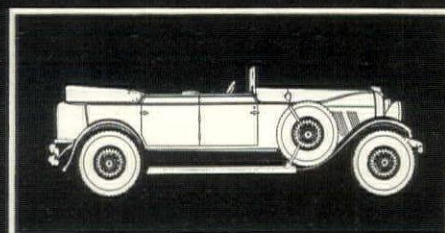
**PLENTY OF RUBBER
IN
U.S. ROYAL CORDS**



COMPLETELY ENCLOSED



TOP DOWN - SIDE GLASSES UP



COMPLETELY OPEN

The Phaeton Sedan

New body style heretofore obtainable
only on special order from
custom coach builders

Model 88 Phaeton Sedan \$1895

Model 115 Phaeton Sedan \$2395



Auburn has risen rapidly to its present eminence by depending entirely upon the proven superiority of the car itself. The increasing thousands of Auburn owners means infinitely more however, than a remarkable success. It means we must build even better cars and give even greater value because the public has a right to expect MORE from Auburn than from others. Evidence of our determination to keep faith is all BUILT into the new Auburn; including, 115 Horsepower Straight Eight, Bohnalite Steel Strut Pistons, Lynite Connecting Rods, Double Armor Plate Frame, Bijur Chassis Lubrication System, Hydraulic Four Wheel Brakes, Dual Manifold, Dual Carburetion, Hydraulic Shock Absorbers, and All-Steel Running Boards.

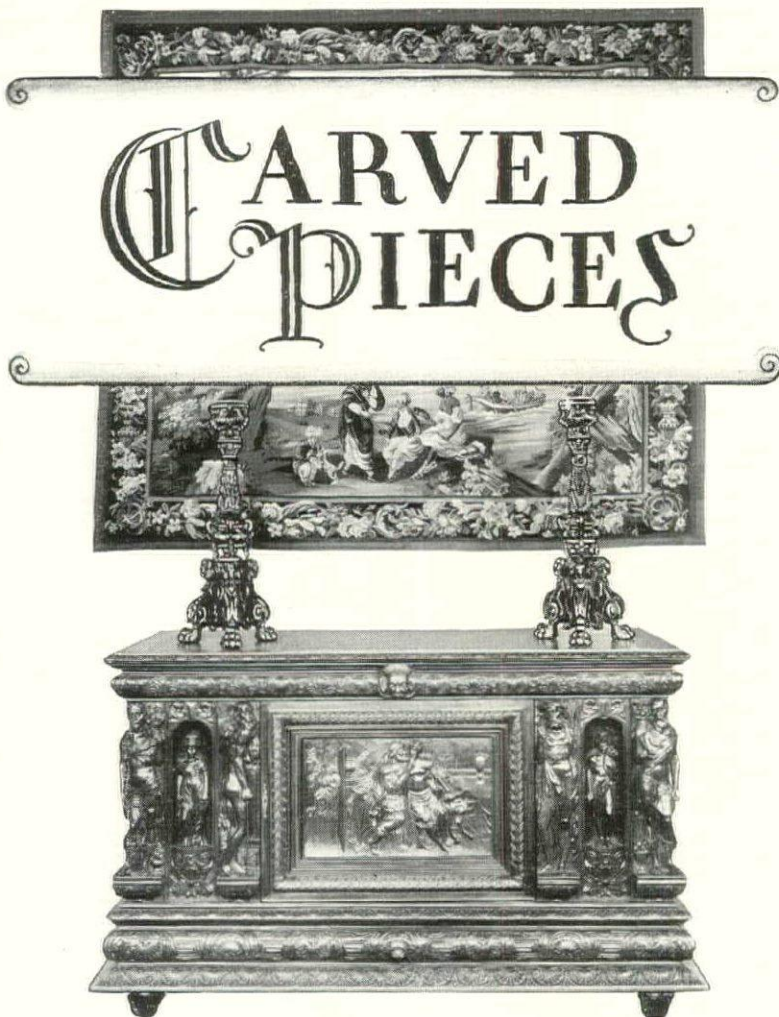
STRAIGHT EIGHT

AUBURN

POWERED BY LYCOMING

76 Sedan \$1395; 76 Sport Sedan \$1295; 76 Cabriolet \$1395; 76 Roadster \$1195; 88 Sedan \$1695; 88 Sport Sedan \$1595; 88 Cabriolet \$1695; 88 Roadster \$1495; 88 Speedster \$1695; 88 Phaeton Sedan \$1895; 115 Sedan \$2195; 115 Sport Sedan \$2095; 115 Cabriolet \$2195; 115 Roadster \$1995; 115 Speedster \$2195; 115 Phaeton Sedan \$2395. Freight, Tax and Equipment Extra.

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA

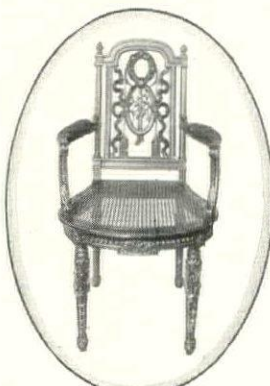


THE sole purpose of the Lightolier Galleries is to place at the disposal of decorators and their clients a virtually limitless collection of magnificent carved pieces of authentic period designs. Almost incredible replicas ranging from the massive types of the Italian Renaissance to the delicate pieces of Louis Seize, are to be discovered here. From such a magnificent assemblage, with each carved piece representing the skill and artistry of L. Vander Voort, distinguished woodcraftsman of Belgium, one may readily select a Lightolier masterpiece to strike the precise note of harmony desired in any decorative scheme.

A budget of even modest dimensions will find Lightolier prices comfortably within its limits.

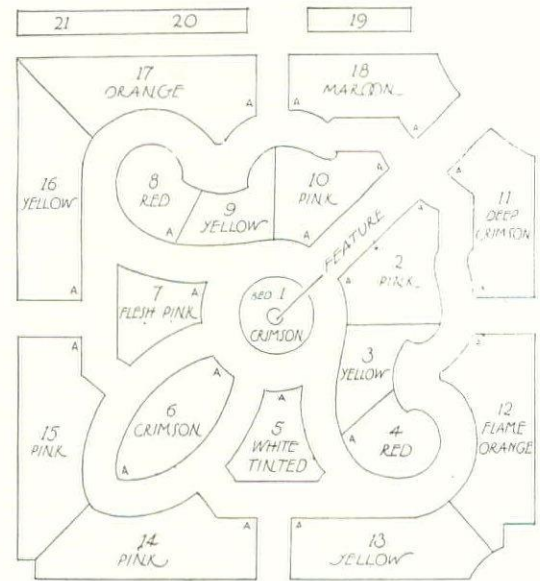


Lightolier Galleries will send photographs of carved pieces for any specific purpose or decorative scheme. Write describing type of piece desired.



LIGHTOLIER GALLERIES

569 BROADWAY ~ NEW YORK
222 HIGGINS BLDG ~ LOS ANGELES



Each square unit will contain from 346 to 456 plants, according to the spacing. This is the plan for the southwest corner

FOR TOWN BETTERMENT

(Continued from page 139)

PLANTINGS FOR PLAN BELOW

BOURBONS, ETC.

Bed 1, Polyanthas: 25 Gruss an Aachen; 2, Hybrid Teas: 30 Souv. de Geo. Pernet; 3, 30 Los Angeles; 4, 36 Mrs. Prentiss Nichols; 5, 36 Ville de Paris; 6, 36 Red Radiance; 7, 36 Souv. de Claudius Pernet; 8, 36 Konigin Carola; 9, 30 Angele Pernet; 10, 30 Rev. F. Page Roberts; 11, 50 Chateau de Clos Vougeot; 12, 70 Mrs. E. P. Thom; 13, 70 Chas. K. Douglas; 14, 70 Radiance; 15, 70 Mrs. Chas. Bell; 16, 70 Betty Uprichard; 17, 70 Mme. Butterfly; 18, 50 Mrs. Aaron Ward.

A. Accents, either balled Boxwood or *Thuya occidentalis globosa*. All beds lined with Boxwood where hardy, or Box Barberry.

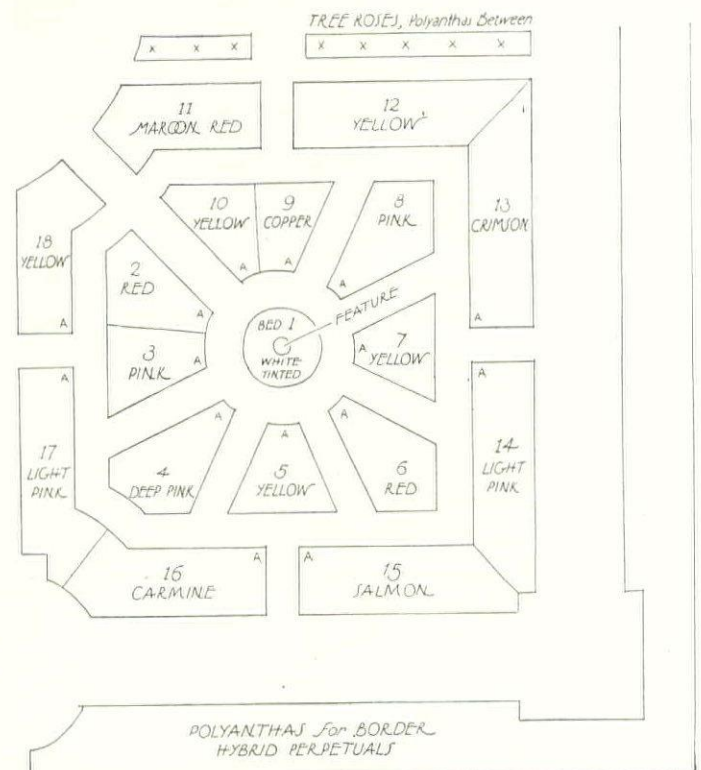
(Starting at right of main entrance and continuing up east side and across north side to shelter house, page 139)

Accent (8 on large plan).

15 Bengal, Comtesse du Cayla; 15 Bengal, Hermosa; 30 Bourbon, Souv. de La Malmaison; 15 Bengal, Mme. Eugene Reval; 15 Bengal, Hofgartner Kalb.

HYBRID PERPETUALS AND IRISH ROSES

(S. E. Corner) 24 Gruss an Teplitz; (At pillar) 6 Bloomfield Perpetual; 4 Juliet; (At pillar) 6 Isobel; 8 Gloire de Chedane Guinoisseau; (At (Continued on page 172))



The southeast unit, with its outer walk where arches are placed every twelve feet. Planting lists compiled by Conard-Pyle Co.



HEPPELWHITE COFFEE SET
(After-Dinner Size)
No. D560

Coffee Pot.....	\$ 90.00
Sugar Bowl, gold lined...	45.00
Cream Pitcher, gold lined	40.00
Three-Piece Set,	175.00
Waiter, 14 inches.....	80.00
Four-Piece Set,	255.00
Coffee Cups*each,	10.00
Saucers.....each,	8.00
*Lenox China Lining	

Let us observe the formality of the coffee hour with HEPPELWHITE

Reed & Barton Sterling, in this distinctive Heppelwhite Coffee Set, reigns supreme during the ceremony of the coffee hour. There is a subtle suggestion of well-bred splendor in the delicate tracery of its pattern. There is more than a hint of Old World dignity in its stately lines.

And, in the Reed & Barton Sterling mark that appears ever so inconspicuously on each piece, there is assurance of the calibre of silvercraft that went into its making. The Heppelwhite Pattern in Reed & Barton Sterling Silver is produced in complete services of hollow ware and flatware.

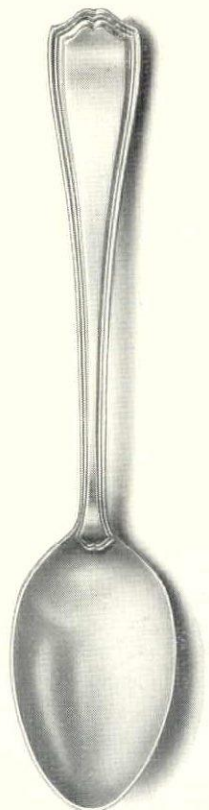
TAUNTON, MASS. REED & BARTON NEW YORK, N. Y.

REED & BARTON

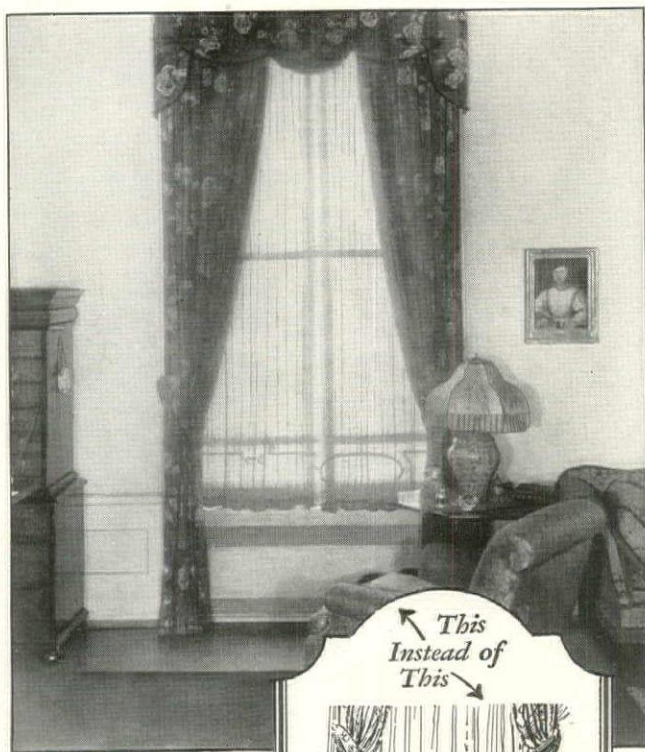
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE



COMPOTIER, Sterling Silver, in Heppelwhite Design.
S560, 7-in. diameter... \$36.00



HEPPELWHITE COFFEE SPOON
in sterling silver.
Per dozen, \$12.00



In the New York apartment of Leo Bing, Esq.



ROBRAS 20-20 Means Radiators Out-Of-Sight Radiators Out-Of-The-Way

YOU, yourself, have found out the problem it is to decorate a room heated by old fashioned radiators. Whether you ignored them or glorified them with magnificent enclosures, they were still there in the way. Wherever comfort, convenience, and beauty are important, Robras 20-20 out-of-the-way, in-the-wall radiators are being used.

They are made of brass and designed to be concealed. They lose none of their efficiency when they are concealed. They fit in any standard studding. That is, you know, the space between the inner and outer walls.

Only two inconspicuous grilles set flush with the wall, betray the source of the bountiful warmth. One of the grilles is immediately beneath the window sill. The other is just above the floor. The grilles can be as simple or as elaborate as the owner and architect wish.

These radiators can be used with steam, hot water or vapor systems. As they are made of brass, they never need painting or require any other upkeep.

We have a booklet for you.
Please send us your name on the coupon below.

ROME BRASS RADIATOR CORPORATION

1 East 42nd Street
New York

Send me full details about the ROBRAS 20-20

H. G. 4-23

Address

Name

FOR TOWN BETTERMENT

(Continued from page 170)

pillar) 6 Simplicity; 8 Baroness Rothschild; (*At pillar*) 6 Irish Beauty; 8 Henry Nevard; (*At pillar*) 6 Irish Fireflame; 8 George Arends; (*At pillar*) 6 Innocence; 4 Mme. Albert Barbier.

Accent (8 on large plan)

Aisle

Accent

4 Mme. Albert Barbier; (*At pillar*) 6 Innocence; 8 Anna de Diesbach; (*At pillar*) 6 Irish Fireflame; 8 General Jacqueminot; (*At pillar*) 6 Isabel; 8 Clio; (*At pillar*) 6 Irish beauty; 8 Ulrich Brunner; (*At pillar*) 6 Irish Fireflame; 8 George Arends; (*At pillar*) 6 Simplicity; 4 Beaute de Lyon. (*N. E. Corner*) 24 Grussan Teplitz.

RUGOSAS AND IRISH ROSES
(*North side*)

4 Sir Thomas Lipton; (*At pillar*) 6 Old Gold; 6 Hansa; (*At pillar*) 6 Mrs. Oakley Fisher; 6 Sarah Van Fleet; (*At pillar*) 6 Irish Engineer; 6 Blanc Double de Coubert; (*At pillar*) 6 Ethel James; 4 F. J. Grootendorst.

Shelter House

The same scheme is to be repeated around the other half of the garden.

CLIMBERS ON ARCHES FOR ZONE 2

(New York, Ontario, Pennsylvania, Massachusetts, Rhode Island, Connecticut, New Jersey, Ohio, Indiana, Illinois, Iowa, Missouri, Kansas, Nebraska, Colorado, Nevada)

The following scheme starts at the

southeast corner and is of mid-season bloomers, giving a mixed color effect.

CLIMBERS:

4 Mme. Gregoire Staechelin; 2 Mary Wallace; 2 The Beacon; 2 Mary Lovett; 2 Emily Gray; 2 Alexandre Girault; 2 Jacotte; 2 Dr. W. Van Fleet.

Aisle

2 Dr. Van Fleet; 2 Emily Gray; 2 Vicomtesse de Chabannes; 2 Alberic Barbier; 2 Victory; 2 Jacotte; 4 Mme. Gregoire Staechelin (*N. E. Corner*).

(*Along north side*): 2 Mary Wallace; 2 Jacotte; 2 The Beacon; 2 Emily Gray.

Shelter House

PILLAR

(*To be planted beside climbers in order given, beginning at S. E. Corner*)

Paul's Scarlet Climber; J. B. Clark, H. P.; Nova Zembla, Rug. H.; Hugh Dickson, H. P.; Souv. de Claudius Denoyel, Cl. H. P.; Frau Karl Druschki, H. P.; Nemo, Rug. H.; Paul's Scarlet Climber.

Aisle

Paul's Scarlet Climber; Clbg. Grussan Teplitz; Frau Karl Druschki, H. P.; Mme. Julien Potin, Rug. H.; Hugh Dickson, N. P.; Conrad F. Meyer, Rug. H.; Paul's Scarlet Climber.

(*Along north side*) Nemo, Rug. H.; Turke's Rugosa Samling, Rug. H.; Chamisso, Lamb.; Paul's Scarlet Climber.

HOUSING YOUR HOBBY

(Continued from page 164)

horehound glass of the same period forms another interesting part of this collection but is housed upon shelves and in cabinets of another room. Most of the Early American glass lacks the refinement of detail and outline but is vastly interesting in color and contour. Amusing bits of the glass blower's art are found in the novel and weird pieces made by workmen at the end of the week of the crude material left over after making the conventional pieces. The crude glass was never kept over the weekend but given the workmen to make up as they pleased. Canes, flowers, rattles and articles of queer shape and design resulted.

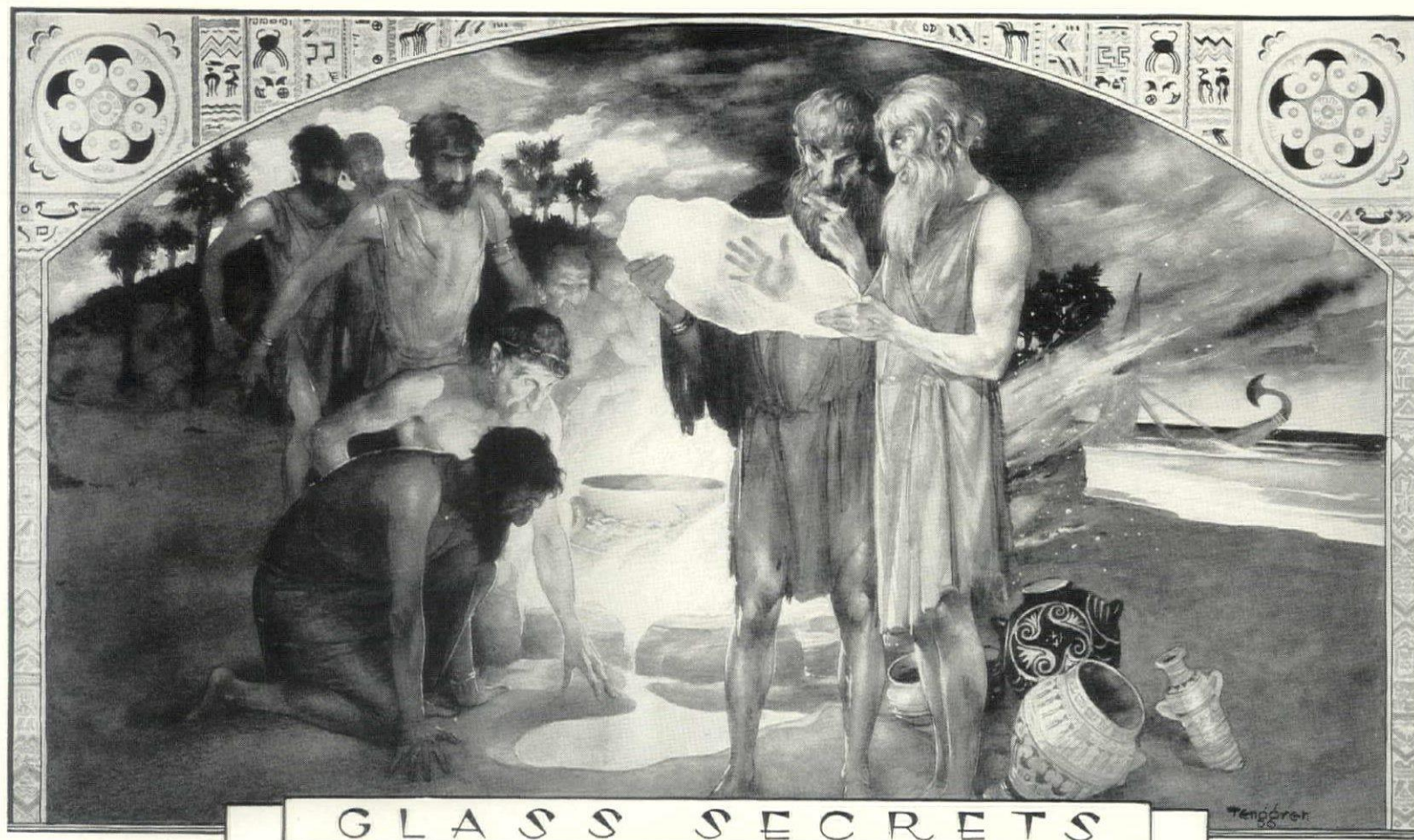
An old, oak, English plate cupboard has been adapted to the housing of a collection of first editions, specimens of Capo di Monte, miniatures, Amstel china, ivories, enamels and rock crystal.

Such a cupboard would be useful in housing a variety of hobbies—stamps, coins, fans, pipes, beads, shells, watches, uncut stones and many others of the smaller specimen collections.

That a certain lovely old house does not resemble a museum but a charming restful uncluttered home is due to the clever way in which the owners have not only housed but hidden their hobbies. Collections of Washington

flasks, odd bottles, Sandwich glass and Bennington pottery are arranged on shelves that could also be used for books. They are completely hidden when closed in by doors resembling dignified, well-defined paneling. The doors are opened not by sliding back on ugly tracks or by the aid of unsightly brass grips or knobs but by turning a key in an inconspicuous electric light plug in the baseboard.

When bottles or glass are displayed on shelves in windows it is not practical to use the principal living rooms of the house. Such an arrangement is detrimental to the purpose to which the window was dedicated, the admission of light and air. Therefore, the glass room, that is part of the loft of an old barn, is the most luxuriously fitting place to assemble a collection of antique bottles. Here they need not be disturbed. No housemaid interrupts their reveries. Here along the rafters and under the eaves the slowly settling dust shrouds them again in mystery, recalling the time when they lay for years in well stocked cellars long forgotten. On still nights when moonbeams play among them and glint along the shimmering spider webs, one can almost hear the echo of a tavern song and clinking glasses raised in merry toasts of long ago.



OUT OF THE CAMPFIRE CAME SOMETHING NEW, AMAZING

HERE it was! A glittering, glowing stream. A slow, almost transparent liquid, creeping out from the heart of the fire! A strange substance that quickly hardened at the touch of the cool sea air!

Imagine the amazement of the sturdy men of old. Unending adventure had been theirs. Thrilling sights they had seen by the score, but nothing like this. It was mysterious, unaccountable . . . yes, a miracle!

Hardy sailors were they, men of ancient Phoenicia, whose bold enterprises sparkle upon the pages of history. Sailing over the blue Mediterranean, their ship had become disabled. So they encamped on the sandy shores of Syria.

And now they had accidentally fallen upon a startling secret . . . How? . . . They had brought from the ship blocks of natron (carbonate of soda) on which to place the cooking pots, because their camping ground was bare of stones. The intense heat



EXQUISITE FLOWERS NESTLING IN A BRILLIANT BOWL OF HEISEY MAKE, THIS IS SPRIGHTLY LOVELINESS EVER WELCOME. FOR CHARMING TABLE SETTINGS, THERE IS A WIDE PROFUSION OF HEISEY'S FINE GLASSWARE

of the fire, says the legend, caused the natron and the sand of the beach to unite. Thus was formed a new, gleaming material . . . the first glass man ever saw!


Forty centuries ago . . . Whatever the truth of the ancient legend, you and I know that the secrets of the ages

HEISEY'S

GLASSWARE  for your Table

are the rich heritage of Heisey's fascinating glassware. How else explain its popularity, its vogue throughout the land?

Here from the plants at Newark come goblets and glasses and plates . . . every item of glassware for the home . . . that for their delicacy and exquisite quality would have amazed the ancients . . . as much as the first discovery of glass. For they never dreamed that such heights in the art could be attained.

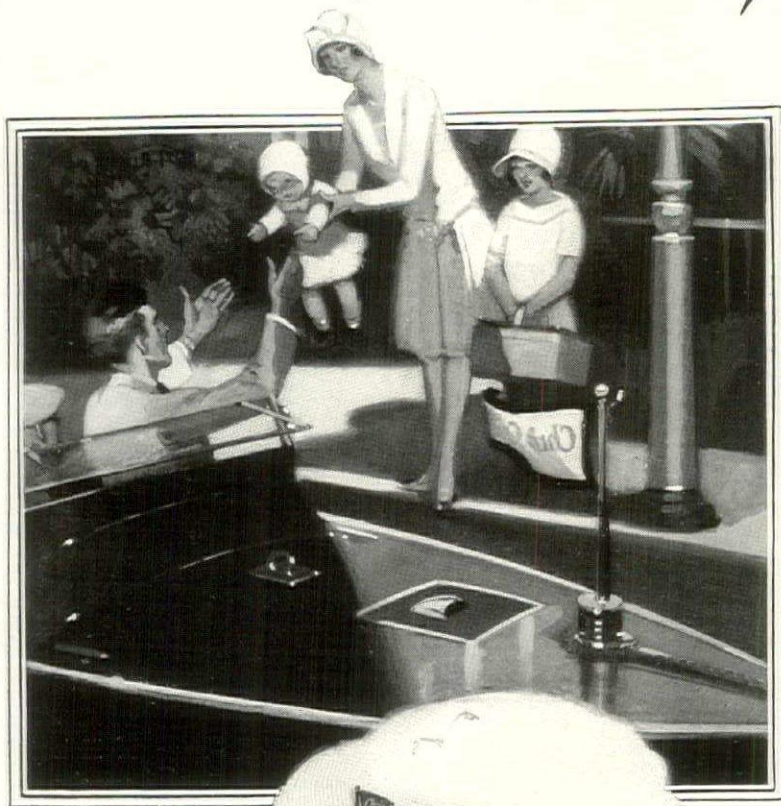
So you will find, created by Heisey craftsmen, superb glassware in an entrancing array of patterns and designs . . . pieces for every purpose . . . complete table services . . . that you will be proud to own or give as presents. Brilliant crystal and enchanting colors . . . Flamingo, Moon Gleam and Hawthorne. On sale at leading stores, where you can identify the genuine by the Heisey  symbol of quality.

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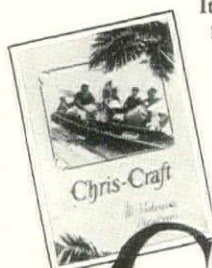


CHRIS-CRAFTING removes the utter boredom of summer home and resort life. Father will no longer spend week-ends in town. Daughter will no longer prefer to visit friends unless they are Chris-Craft owners. Son will no longer seek thrills elsewhere, when he has such safe, clean ones at home. Neither will mother be left stranded when father drives the car to town.

A Chris-Craft All-Mahogany Runabout is something every member of the family can enjoy. It is a source of both sport and transportation. Its cost, due to standardization and volume production, is now within every family's means—\$1995 to \$9750.

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It contains the complete Chris-Craft story, with pictures of the eleven 1928 models, specifications and prices. Write for a copy today.



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New York Show Room, 153 West 31st Street

Chris-Craft

THE WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY RUNABOUTS



Large flowers of bright orange yellow and gray, woolly foliage mark *Chrysopsis pumila*, the Alpine Golden-aster, one of the best rock garden plants from the West

ALPINES IN THE ROCK GARDEN

(Continued from page 102)

predominates; in the deep pockets and in the moist or boggy places there is more humus than grit. The humus consists of decayed lichens, mosses and remnants of dead grasses, sedges and flowering plants. It is not essentially different in composition, texture and chemical reaction from a mixture anyone can make anywhere that coarse, sharp sand, pebbles or broken stone and Oak or Pine leaf-mold are available for use.

Alpine summers are of short duration. It is late May or early June before winter departs, to return in full force by the middle of September. There is no spring in the Alpine almanac, nor is there any autumn. One day it is winter, the next it is summer. One day it is still summer and the next it is winter again. In the brief interim of 100 days or so, vegetation must perforce complete its annual cycle. Foliage, buds, blossoms and seeds emulate Job's gourd in the rapidity of their development. There is no time for annuals to follow their protracted routine from seed to seed, so there are no real annuals.

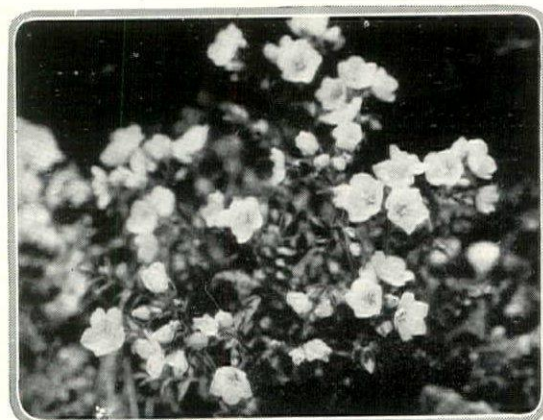
The biennials (which by right should include the so-called winter annuals) and the perennials both "improve each shining hour" with a vengeance. They waste little time and effort on foliage. Every energy is concentrated on making flowers. These must be of the largest size and most

brilliant colors possible; and they must either open continuously for a long period, or be of such lasting texture that they keep their beauty for weeks. For they must let no errant insect escape their wiles, permit no passing breeze to go its way without bearing its quota of pollen. As long as there are blossoms there is hope of posterity. And this, it seems to me, is their only hope, it is their only possible reason for existence.

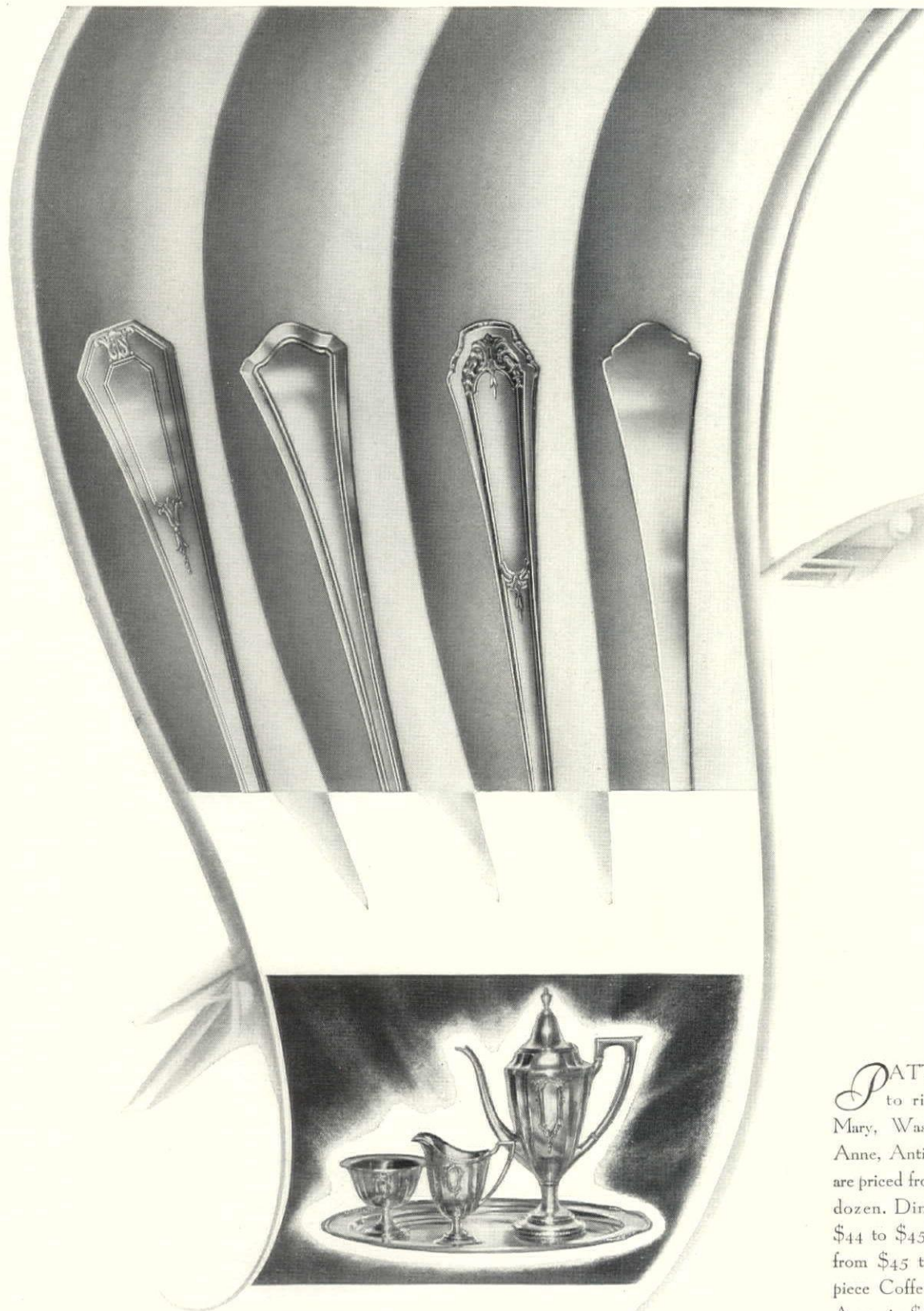
The impatience with which certain species get about their work of reproduction is amazing. The Glacier Buttercup (*Ranunculus adoneus*) and the Alpine Marsh Marigold (*Caltha rotundifolia*), for instance, refuse to wait until the snow has melted away above them, but actually thrust their flowering stems up through the drifts and spread their gold and white lures on the surface in good time to welcome the very first fly that is warmed into early activity and able to wander in their direction.

Because of the extreme clearness of the rarefied atmosphere in the Alpine zone the summer sun is of almost dazzling brilliancy during most of the day, and where the surface is directly exposed to its rays the heat is intense. Yet as night approaches the temperature drops rapidly until it nears the freezing point; indeed, frosts are almost nightly occurrences. Another re-

(Continued on page 178)



Blue Beauty, one of the *Polemoniums*, grows about eight or ten inches high. Its foliage is Fern-like and the clustered blossoms are brilliantly blue



More beautiful... why?

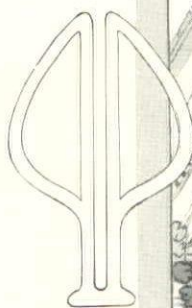
The art of designing fine silverware is not something to be mastered in a year—or even in a lifetime. Perhaps that is the secret of the superlative loveliness of such Wallace designs as Princess Mary, Washington, Princess Anne and Antique. Four generations of artist-silversmiths stand

back of these patterns. The founders of Wallace learned their trade from "Early American" masters, whose work is now treasured in museums and great collections.

..... R. Wallace & Sons Manufacturing Company, 604 Wallace Park, Wallingford, Connecticut.

PATTERNS from left to right are Princess Mary, Washington, Princess Anne, Antique. Tea Spoons are priced from \$25 to \$29 per dozen. Dinner Knives from \$44 to \$45 and Dinner Forks from \$45 to \$54. The four piece Coffee Set in Princess Anne is \$270, without the waiter, \$160. Special booklets illustrating each pattern will be sent upon request.

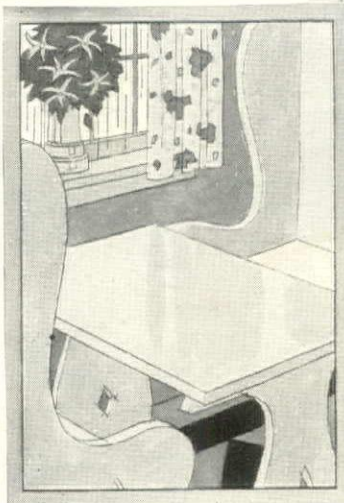
WALLACE STERLING SILVER



A bright, sunny breakfast nook—there's a place to start the day! Interior trim of Pondosa Pine always stays snug and trim looking.



Excellent for all inside work, Pondosa is a particularly happy choice for built-in features, such as this cozy little window seat.



Let's begin with the front door!



THAT'S surely a pleasant place from which to consider a house. Most people get their first impressions from the doorway. Much of the sentiment is gathered about it. So let's start at the front door.

The way a door hangs—its snug fit, its lasting trueness—depends on the wood it is made of. Leading makers of sash, doors and window frames know this. That is why they use Pondosa Pine. That is why builders and experienced architects specify sash and doors of this good wood. For as the house ages and seasons—doors, windows, siding and trim of Pondosa Pine will stay straight and true down the years.

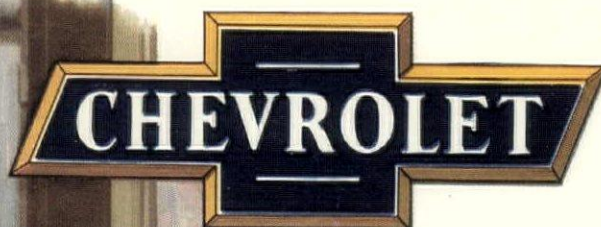
Now let's go inside. What wood shall we use for the stairway? For the fireplace, paneling, balusters, kitchen cupboards and interior trim? Wherever a light, easily worked, soft wood is needed, use Pondosa. Pondosa finishes beautifully. The way it takes paint and light enamels will delight you.

Even though you don't actually purchase the lumber for your home, make sure that Pondosa Pine is freely used. Your personal interest will pay big dividends. Talk it over with your builder and architect. For further information, address Department 10, Western Pine Manufacturers Association, Portland, Oregon.

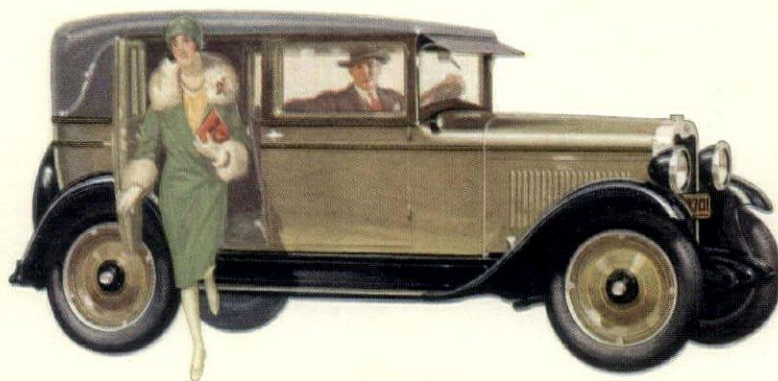
Pondosa Pine

The Pick o' the Pines





for Economical Transportation



True Distinction

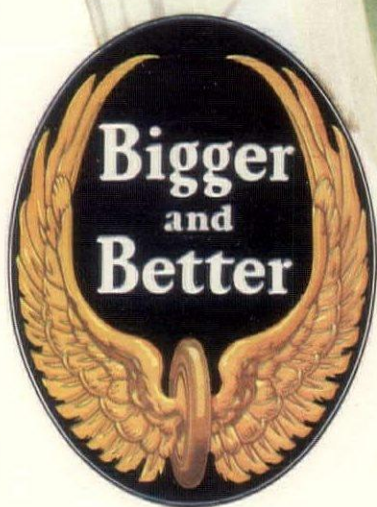
Dignity, correct appearance, an unobtrusive manifestation of character . . . these combine in the new Chevrolet to create a harmony that infallibly wins respect.

Here is the underlying reason why the new Chevrolet is being singled out for attention wherever it makes its appearance. One is never conscious whether this admiration is evoked by the perfect proportioning of its exterior beauty, by the flawless execution of its Fisher bodies, or by its obvious ability to meet every driving demand with its powerful motor and four-wheel brakes. Rather, there is a marked sense of well-balanced excellence—an unmistakable air of richness . . . grace . . . dignity . . . and poise.

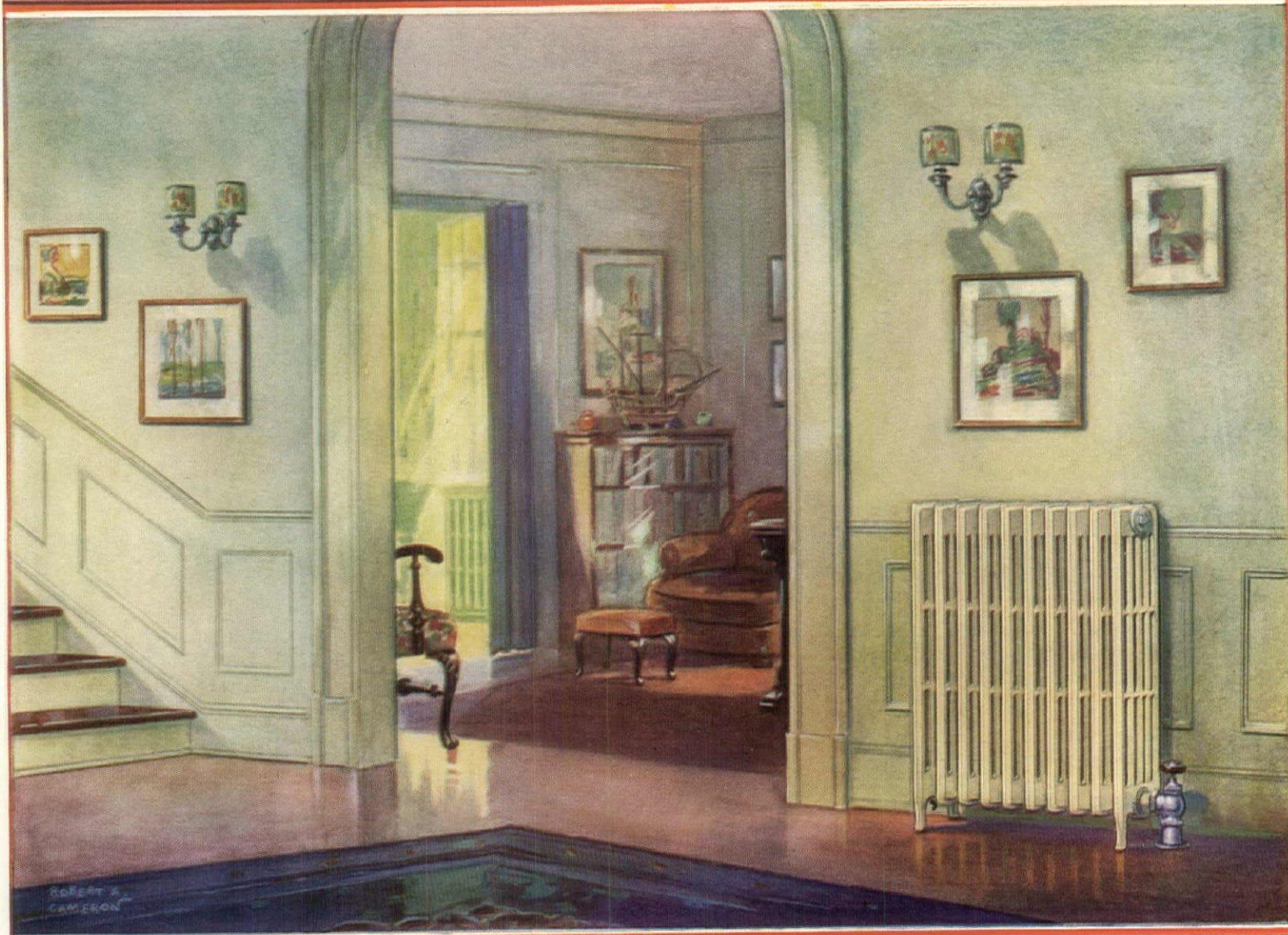
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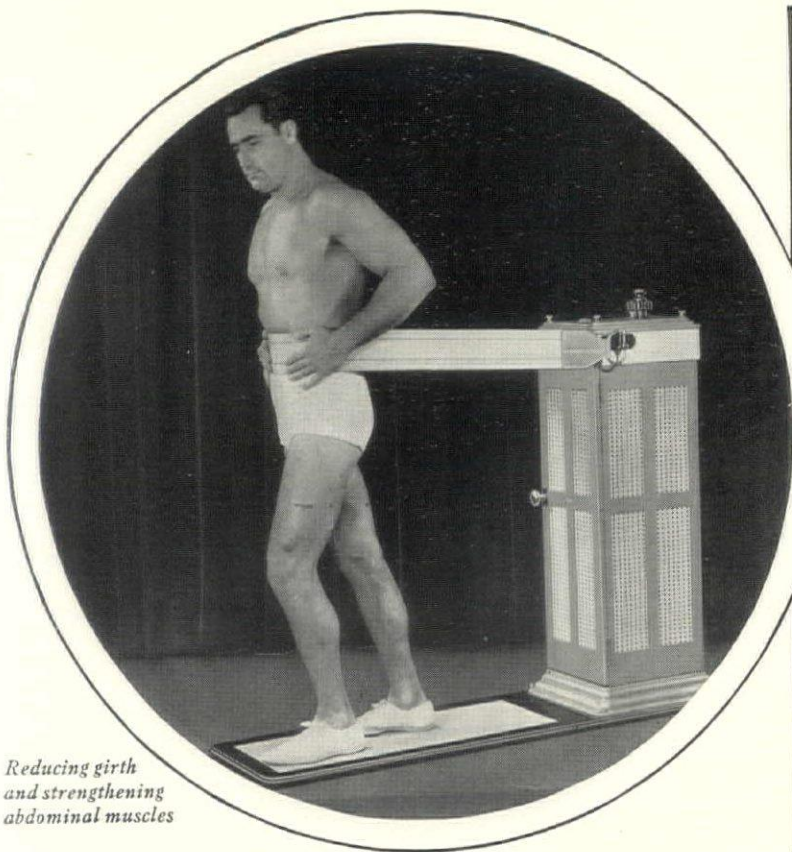
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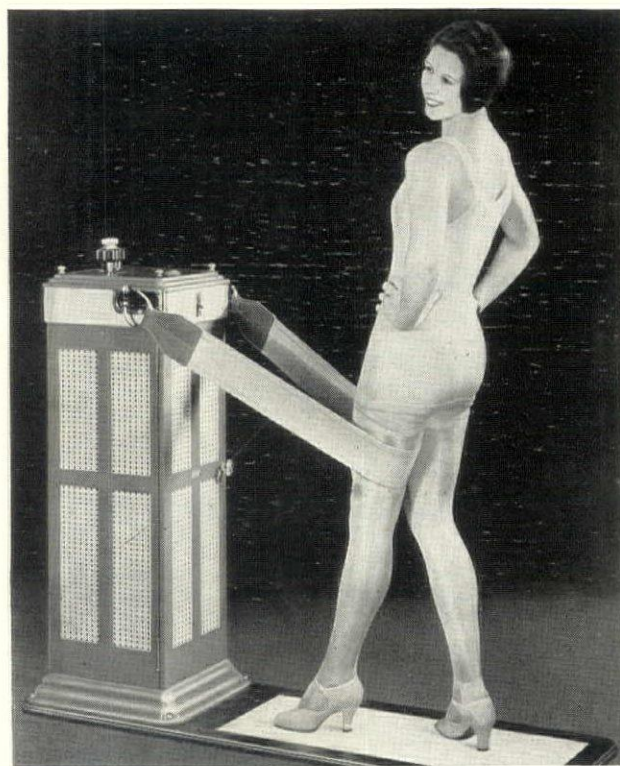
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abdominal muscles



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limbs by
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children's way. Ten other features insure your preference for this superior machine. Be sure to get them in your home exerciser.

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Send coupon now for the new Burdick Book, "Keeping Step with Youth." It describes and illustrates just what "Trainer" can do for you and your entire family, young, middle-aged and old. What are the exercises and the massaging operations that *you* need?—this book pictures them and tells how "Trainer" gives them to you.

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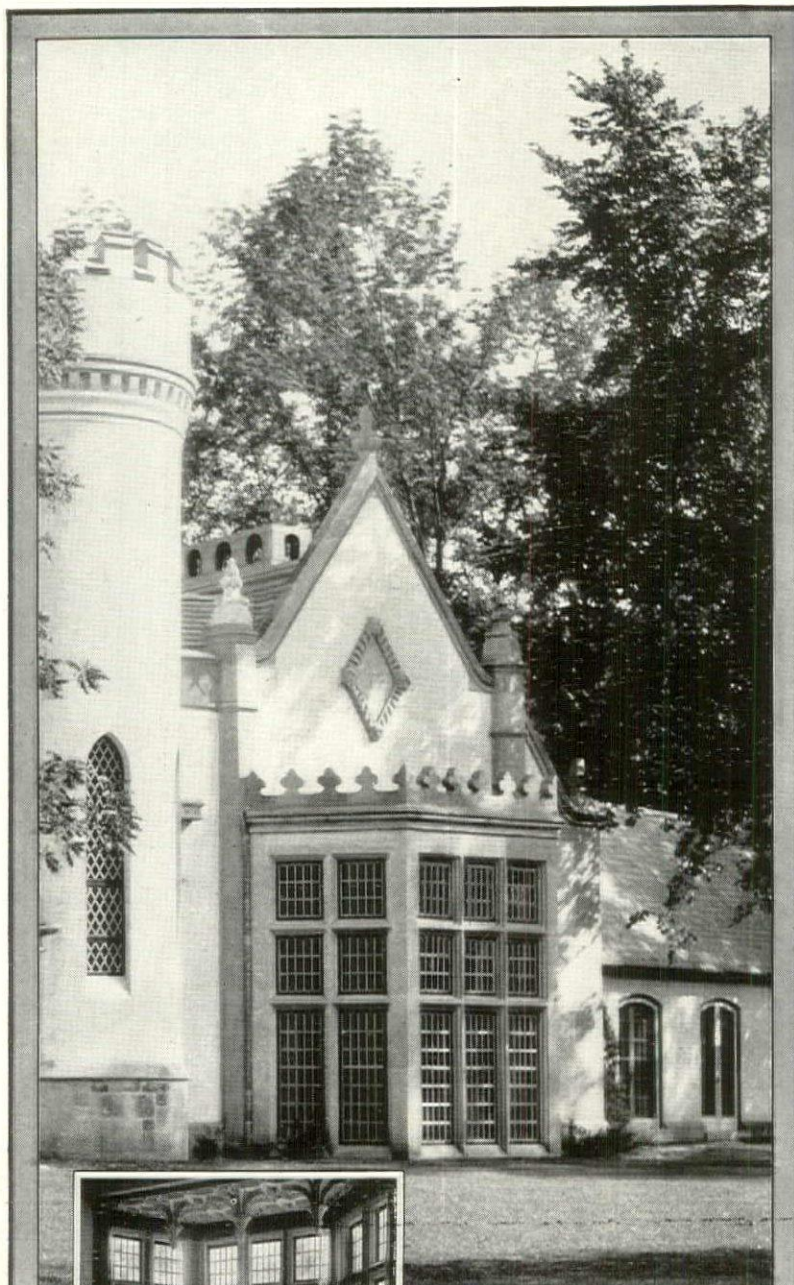
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IN STATELY mansion or modest cottage Crittall Casements provide the same attributes of beauty. The charm of windows alive with sparkling panes of leaded glass—the cheerfulness of light, airy interiors are qualities common to them both.

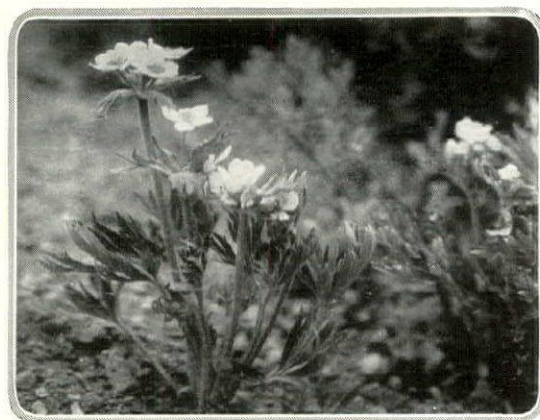
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From acid soil in Milner Pass comes the Daffodil Anemone. Its white or cream flowers are borne in clusters and resemble those of the Paper-white Narcissus

ALPINES IN THE ROCK GARDEN

(Continued from page 174)

markable phenomenon among the mountains is the almost daily thunder shower which develops with the regularity of clockwork in the early afternoon and for about twenty minutes fairly drenches the localities that it visits.

But it is during the interminable and Arctic-like winters that the elements are most rampageous. For eight long months all exposed areas are swept and kept bare by the incessant gales, tremendous snow-falls are drifted and packed into ravines and hollows, and the temperature keeps around forty or fifty degrees below zero. It seems incredible that any living organism can survive such an ordeal, but the fragile Alpine vegetation apparently enjoys it all and, indeed, seems to take on new life and increased vigor in consequence.

The structure of Alpine plants, as a result of their stern environment, has come to differ in a great many respects from that of closely related species of the lowlands. Instead of having abundant foliage and upright, often branching stems which bear their blossoms aloft, their foliage is minute, the stems are extremely short or in some cases entirely wanting, and the plants form close mats or low, dense tufts that fairly hug the surface of the ground. In many instances, all parts of the plant are covered with a thick downy or woolly coat with the obvious purpose of giving protection from intense cold, terrific winds and other rigors of the region. There is also a wide difference in root systems. Those of Alpine plants are unusually large—in fact, out of all proportion to the diminutive size of the plants themselves. In peat bogs, marshy places and sheltered pockets many kinds have spreading, fibrous roots; but those growing on exposed, rocky slopes where the soil is thin usually develop enormous tap-roots, in many cases only one to a plant. These tap-roots seek out and push their way into narrow crevices or between adjacent rocks and serve as anchors as well as providers of nourishment.

Alpines are always mulched, for the frequent showers are always washing down soil and grit and depositing both around the plants. The never-ceasing winds also carry imperceptible, but

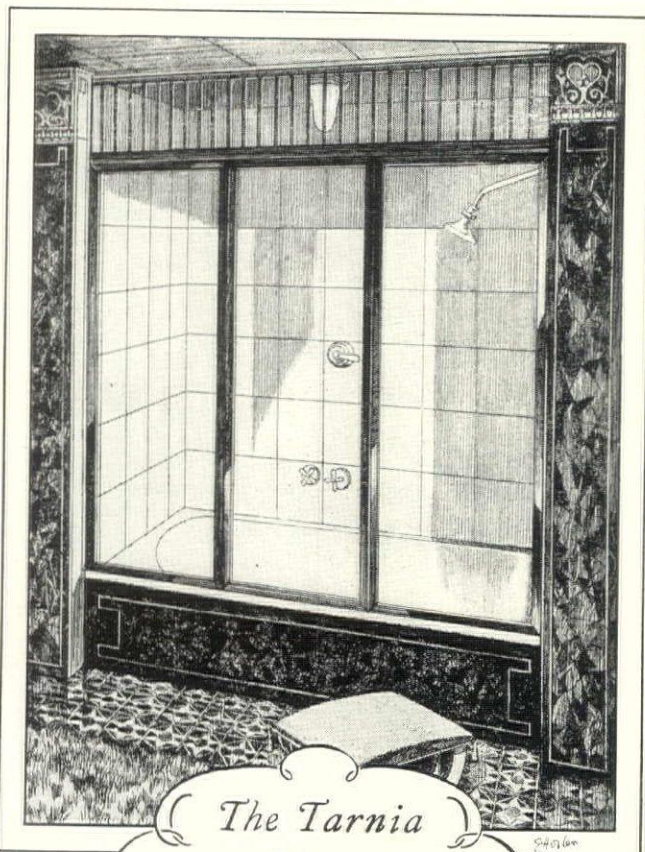
in the long run very appreciable quantities of sand and humus; and even the winter snows bring and leave behind them goodly supplies of nutritive material.

When one considers the uncounted thousands of years during which Alpine plants have been accustoming themselves to the rigorous climate, meager soil and brief growing seasons of their bleak mountain homes, one can understand the remarkable adaptability they manifest in new and very different locations. So it does not seem surprising that those who attempt to cultivate them in rock gardens meet with gratifying success, if every reasonable effort is made to supply certain of their cultural needs.

This is not a difficult task by any means. It is not necessary, for instance, to reproduce with any great exactness the peculiar conditions that prevail upon the mountain tops, but much may be done to approximate those conditions. We know that Alpines are rock-loving plants, so it follows that a rock garden is the best kind of garden in which to grow them. An ideal rock garden for the purpose, and one that would be rather a replica on a small scale of formations that are frequent among the mountains, should cover two converging ridges, the inner slopes of which face each other and come together at the higher end. The intervening valley will then rise by degrees, and narrow as it rises, to the point of convergence. Tributary ravines may be excavated in the slopes and there should be nooks and crannies everywhere. One slope may be built up with granitic rocks; the other, or at least a well defined section of it, with limestone. See to it that lines of stratification run in the same direction and that the two kinds of rock are never mingled. Isolated rocks and boulders should always be buried to a depth of from one-third to one-half of their height. Avoid piling or jumbling rocks and boulders of different sizes, shapes and colors in meaningless confusion. Remember Prof. Bailey's aphorism: "A rock garden is a place in which to grow plants. If one is making a collection of rocks, his pursuit is geology rather than gardening."

If possible, there should be a brook—
(Continued on page 180)

BATHROOM JEWELRY, decorators have called this Tarnia with its shower enclosure of sparkling glass, suggesting the swan song of the clinging duck curtain. The doors are substantial, piano-hinged. Above them is a ventilating grille. This beautiful, conven-



The Tarnia
WITH A
SHOWER ENCLOSURE OF
HEAVY PLATE GLASS

ient arrangement is but one of the *New Ideas for Bathrooms* in our new book of that name. With *Homes of Comfort* it offers more than 100 pages of plumbing and decorating hints.

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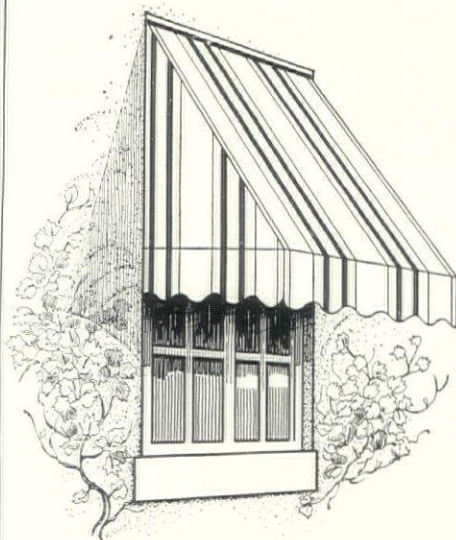
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ALPINES IN THE ROCK GARDEN

(Continued from page 178)

let meandering through the valley and emerging into a pool of modest size near the lower end. Below the pool a hillock of rocks and soil may be so constructed and placed as to divide the brook into two forks, and create an opportunity for making two moraine gardens. One of these may be devoted to acid soil plants and the other to indifferent and lime-loving kinds. Outlets can be installed in the pool, that will regulate the flow of water through the moraines, so it can be increased or diminished and cut off entirely during the winter.

A congenial soil for plants from granitic regions may be made by mixing equal quantities of decomposed Pine or Hemlock needles or Oak leaves, good fibrous loam or potting soil, and coarse, sharp sand that contains no lime. Soil suitable for lime-loving plants should have the same proportions of leaf-mold or compost, ordinary garden loam, and sharp sand mingled with a liberal quantity of limestone chips. The blue stone used for surfacing roads, if blue limestone, will answer admirably for chips.

CONSERVING MOISTURE

It has been shown that Alpine plants are plentifully and constantly supplied with moisture by frequent rains and melting snows. But the normal rainfall of the lowlands is not a sufficient substitute and must be supplemented between showers and during long dry spells by liberal use of the garden hose. However, much moisture can be conserved by maintaining a permanent mulch composed of a mixture of grit and humus, like that provided by Nature in the mountains. If this is applied immediately after hard rains, and renewed promptly when it is seen to be needed, its surface soil will never bake into a hard crust, loss from evaporation will be lessened and it will not be necessary to use the hose nearly as often. Such a mulch will also prevent the heaving out of plants by alternate freezing and thawing.

Andrews has discovered that the best way to reconcile Alpine plants to the more equable temperature prevailing at low altitudes is to plant them where they will be partly shaded during the heat of the day, maintain a mulch and provide continuous moisture. So treated, the plants seem to forget quickly their accustomed frosty nights and blazing noons.

In the kind of rock garden I have briefly pictured, there is no reason why a satisfactory measure of success should not be achieved with any of the following species. As very few Rocky Mountain flowers have yet been given English or common names, I have ventured to coin a sufficient number to supply deficiencies in these lists.

FOR DRYISH, SANDY SITUATIONS

Achillea millefolium. Mountain Pearl. 8-10 inches. Branches freely. Flowers pure white. A most desirable form of the common Yarrow.

Alsinoopsis grandiflora. Stardust. Makes low cushions covered with starry white blossoms, suggesting the name. Best Sandwort I have ever seen.

Anemone zephyra. Daffodil Anem-

one. 4-6 inches. Flowers large, in clusters, resembling Paperwhite Narcissus. Color, white or cream. Appears identical with the European *Anemone narcissiflora*. Prefers quite acid soil in the lee of cone-bearing evergreens.

Chrysopsis pumila. Alpine Golden-aster. 4-5 inches. Foliage, gray and woolly. Bright orange-yellow flowers, like those of the Eastern Golden-aster, but larger.

Draba streptocarpa. Mountain Whit-low-grass. 3-6 inches. Flowers bright yellow in masses. A fine rock garden species.

Dryas octopetala. Alpine Rose. A close mat of dark green, scalloped leaves, bearing snow-white blossoms, like single Roses in great profusion. Charming. *Dryas sundermanni* is a hybrid with much larger flowers, that is also particularly fine.

Erigeron compositus. Daisy-aster. A beautiful dwarf composite, only a few inches high, with blossoms rivaling the Field Daisy in size and having a color range from white to violet-purple. Several attractive forms were noted.

Eriogonum acaule. Stemless Sulphur-plant. A brilliant, extremely dwarf species, rising less than an inch above the surface. Flowers sulphur-yellow, forming a wreath about the interior mat of grayish foliage.

Erysimum asperum. Purple Wall-flower. 4-10 inches. A rosy-purple form of the usually yellow or orange Western Wallflower. Very desirable.

Mertensia ovata. Alpine Bluebells. 4-8 inches. Flowers deep, brilliant blue, in drooping clusters. The neat foliage persists through the summer, instead of withering after the seed ripens. *Mertensia alpina*, 4-6 inches, is a closely related species, with blue flowers in dense heads. Also sub-Alpine.

Phlox condensata. Pyxie Phlox. Forms close mats, hugging the ground. Flowers white, lavender or pink, hiding the inconspicuous foliage. Exceedingly attractive.

Polemonium confertum. Blue Musk Flower. 4-8 inches. A pleasantly scented "Jacob's Ladder," occasionally seen in cultivation. Flowers true blue. Fine in every respect.

Polemonium pulchellum. Blue Beauty. 4-10 inches. Another very lovely "Jacob's Ladder" with fern-like leaves and clusters of brilliant blue blossoms.

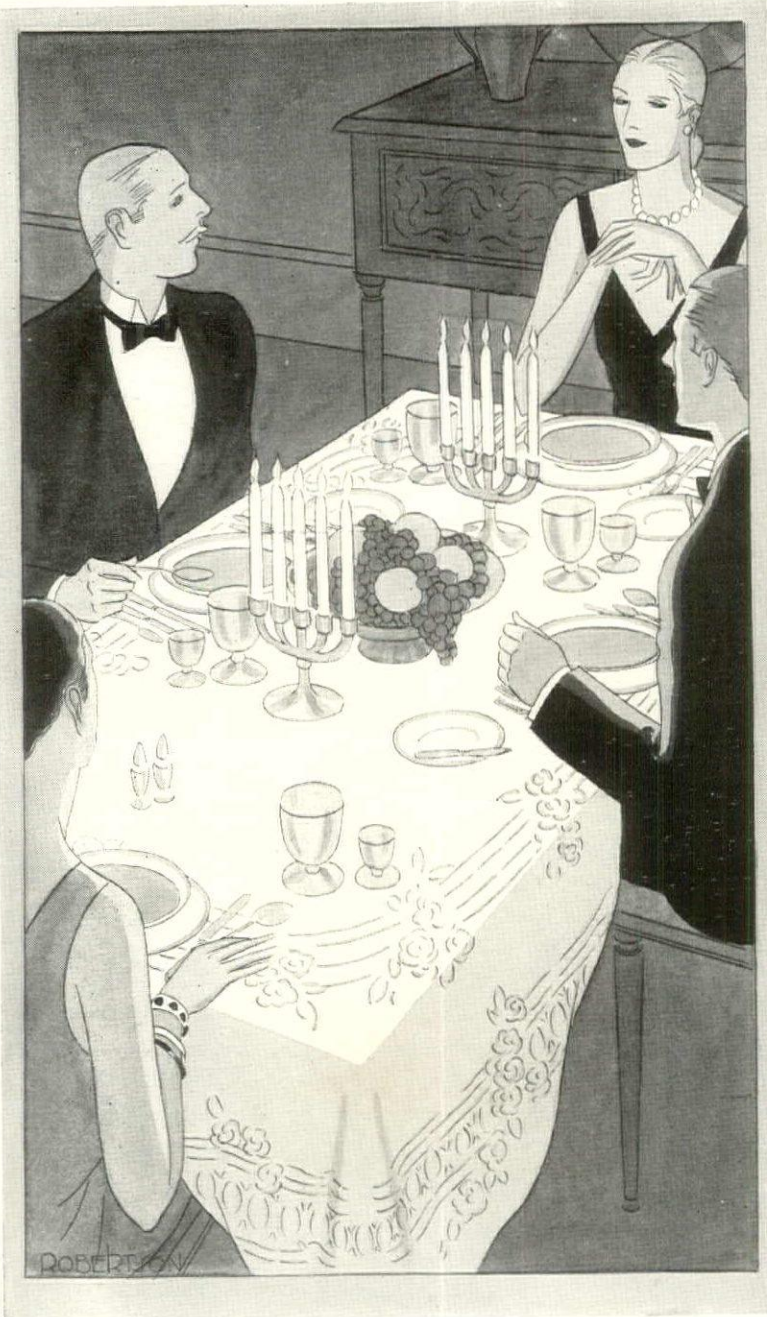
Polygonum bistortoides linearifolium. Pompons. 8-10 inches. A handsome narrow-leaved Alpine form of a widely distributed species of Knot-weed. The slender stems terminate in glistening white or rosy-pink pompon-shaped flower spikes. Striking.

Rydbergia grandiflora. Sunblossoms. 6-8 inches. One of the showiest Alpines because of its enormous golden-yellow blossoms, averaging four or five inches across, that shine like burnished gold on sunlit mountain sides.

Saxifraga chrysantha. Cups of Gold. 1-4 inches. The brilliant yellow chalices, as large as Marsh-marigolds, make a brave display among the somber rocks of the high Alpine regions.

Senecio werneriaefolius. Mountain

(Continued on page 212)



Good Taste

The hostess who takes pride in the beauty and correctness of her table knows that the table covering is always the primary consideration. She chooses linen damask because nothing else can lend that air of simple, quiet dignity which good taste requires.

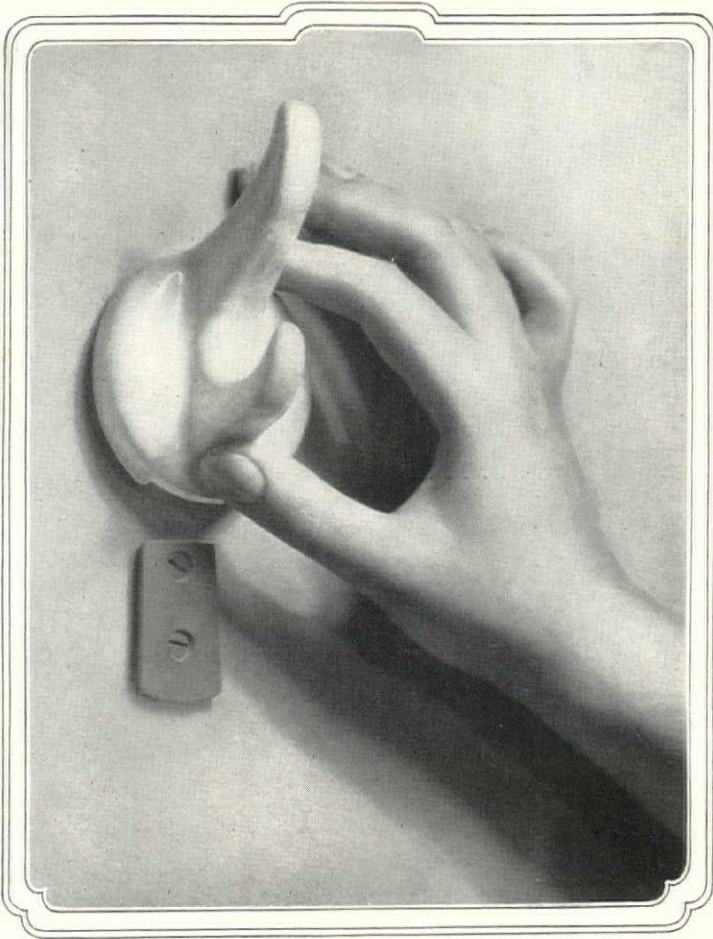
For more than a hundred years Gold Medal Damask has been the chosen table covering of those who make living an art.

Ask your dealer to show you the latest Gold Medal patterns. They will add gracious beauty to any table setting. Wm. Liddell & Co., 51-53 White Street, New York. Mills in Belfast, Ireland.



Reg. U. S. Pat. Off.

GOLD MEDAL *Irish* Linen
TABLE D'AMASIKS



always { *Illustrating the demountable feature of "Easy-Set" china bathroom fixtures. Note the tapered cleat fastened to the wall and the slot in the back of the fixture which hides the screws.* }
sparkling spotless

so easy to remove
and clean

BEAUTIFULLY molded china bathroom wall fixtures in delicate colors to match curtains and tile tints are obtainable in "Easy-Set."

Every "Easy-Set" fixture has this desirable exclusive feature—it may be instantly removed from the wall and washed.

Write for a copy of the 1928 "Easy-Set" catalogue showing the complete new line of designs—or, better still, see "Easy-Set" fixtures in colors at your local dealers.

J. H. Balmer Co., 259-267 Plane St., Newark, N. J.

EASY-SET

CHINAWYTE BATHROOM FIXTURES

In White, Azure, Pool Green, Ebony, Orchid, Fawn

J. H. Balmer Co.
259-267 Plane St.,
Newark, N. J.

Kindly send copy of your
new 1928 "Easy-Set" cat-
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BARBARA STANWYCK,
leading actress of the well-
known New York success—
"Burlesque."



Health and Beauty in 15 minutes a day

"IT'S a pleasure to exercise the effortless Health Builder way and I want you to know that I have never yet found a method of 'keeping fit' and reducing superfluous weight that was half as effective and enjoyable as your Health Builder". That's what Barbara Stanwyck, leading player in the Broadway hit, "Burlesque", says about the Battle Creek Health Builder.

Oscillate Your Way to Health

You, too, can keep physically fit—radiantly healthy. You can now exercise and massage your whole body in this surprisingly simple new way, right in your own home—without any effort.

The rapidly oscillating girdles of the Health Builder give a combined massage-vibratory treatment better than a skilled masseur. No electric current touches you. The Health Builder vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and elimination, strengthens muscle "tone" and improves the functions of the internal organs.

Over 50,000 men and women of all ages have used the Health Builder for health improve-

ment upon the recommendation of their physicians! Used daily in countless private homes, large medical institutions, athletic clubs, gymnasiums, ocean liners and by numerous physicians in their practice.

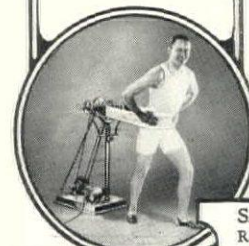
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Send for "Health and Beauty in Fifteen Minutes a Day"—a valuable Free Book showing the Battle Creek Health Builder in operation—with complete series of home exercises. Sanitarium Equipment Co., Battle Creek, Michigan.

The BATTLE CREEK SUNARC BATH and MECHANICAL HEALTH HORSE are also made by the manufacturers of the famous HEALTH BUILDER.



"Great for every member of the family," is what users say about the Health Builder.



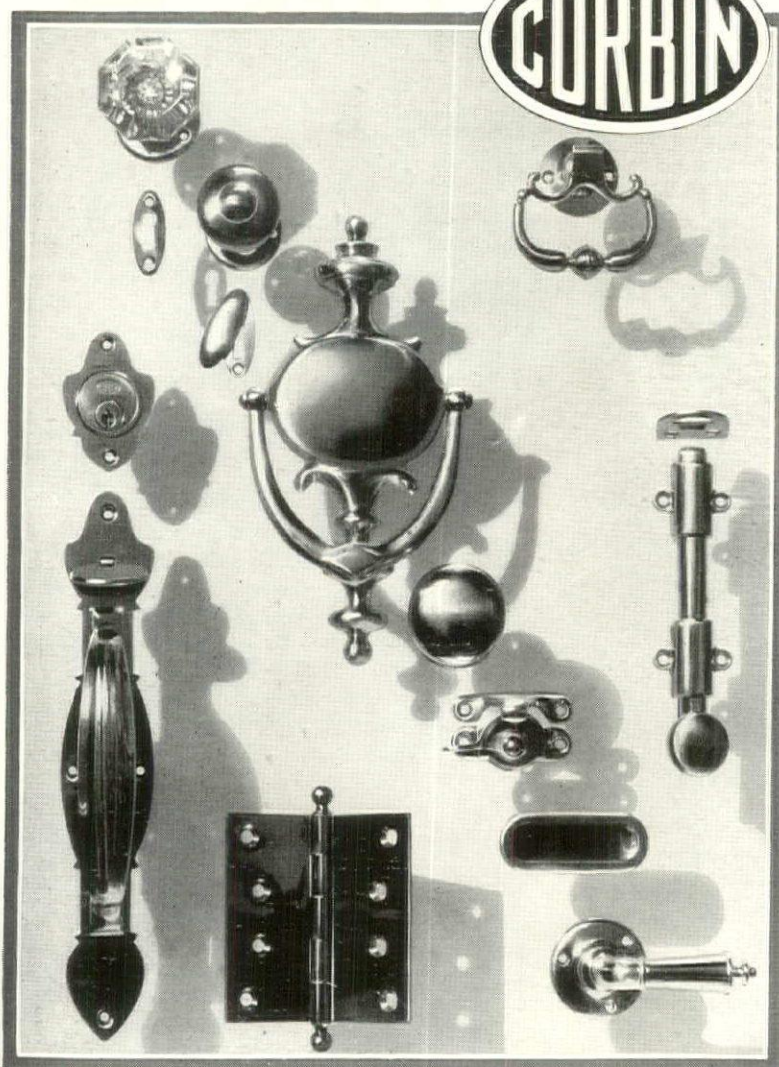
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The Health Builder Keeps You Fit

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Good Buildings Deserve Good Hardware



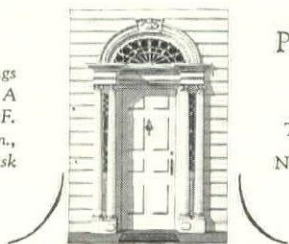
Georgian Hardware by CORBIN

GEORGIAN Architecture expresses grace and charm—dignified simplicity. Details must be correct. Hardware must be in character.

Every piece of hardware in your home can be authentic Georgian—quiet and unobtrusive in action as in looks. Graceful yet sturdy. Beautiful yet staunch. For Corbin makes locks and latches, knobs and knockers—complete hardware—to keep faith with Georgian architecture.

Good Hardware—Corbin—comes in many styles. New England Colonial. Dutch Colonial. French. Italian. Gothic. Whatever your hardware need, there is Corbin hardware in keeping, complete in every item—all Good Hardware—Corbin.

Have you read "Good Buildings Deserve Good Hardware"? A line to Dept. (H-4), P. and F. Corbin, New Britain, Conn., will bring you a copy gratis. Ask for booklet K-178.



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SINCE 1849
NEW BRITAIN
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The American Hardware Corp.
Successor
New York Chicago
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Virginal is one of the finest and most fragrant varieties of Mockorange. Its flowers suggest little pure white Roses



A GARDENER'S MISCELLANY

(Continued from page 104)

and often again in late summer and autumn. It is a lovely thing. Requiring a little more careful treatment, *G. cinereum* and *G. argenteum* are quite worth the extra pains we must take to give them perfect drainage and the rather poor and stony soil that is their preference. *G. argenteum* forms a tuft of little, low, silvery leaves and bears in early summer lovely large blossoms the color of a Wild Rose.

G. cinereum is less silvery of leaf and the flowers are paler in color though veined with rosy lines. The plant is also a little taller and less compact than the foregoing. *G. traversi* is also a most beautiful thing with silver leaves and pink flowers on delicate stems no more than two or three inches tall. But this plant is a New Zealander and in my cold New York Garden has not proved hardy. It would very likely be a permanent resident south of Philadelphia and in the temperate climate of the far Northwest. Where the climate is not

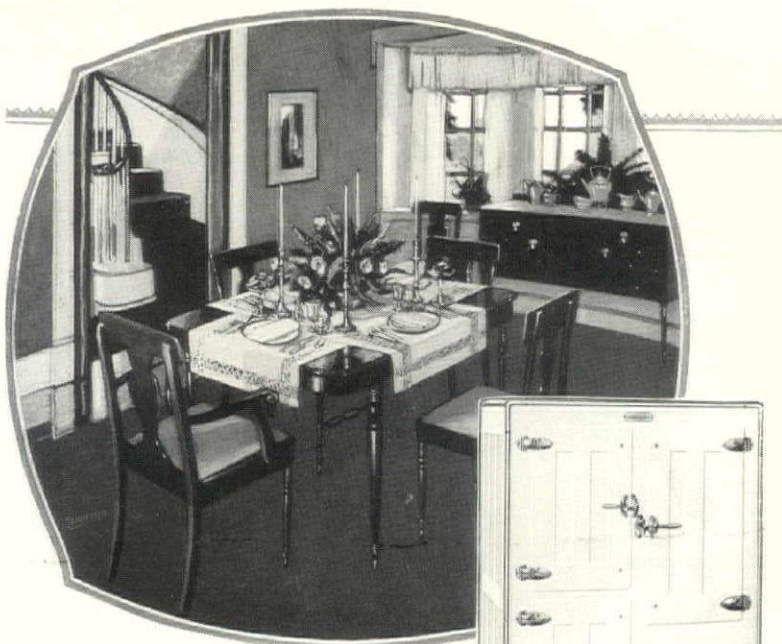
severe it spreads into nice mats of charming foliage if it is given a sheltered slope in the sunshine.

A small species from the Alps of South America that lived in my garden for several years and I think is quite hardy is *G. sessiliflorum*. It has a tiny woody trunk and makes a rather congested tuft of leaves from the center of which emerges a head of small white flowers on a stem so short as hardly to raise it above the leaves. This is not a showy species but rather quaint and interesting. A beauty, however, is *G. pylzorcianum*. It is a newcomer to my garden but according to Mr. Farrer, who is responsible for its introduction, "in the alpine hay throughout the Northern Marches it runs very frailly about, ejecting on twined, thread-fine pedicels larger flowers than *G. sanguineum*, and of a purer, clearer rose." The stems run about underground, coming to the surface in little mats of finely divided

(Continued on page 186)



Charming among the early flowering shrubs is Prunus tomentosa. On its slender branches many white blossoms open from pink buds before the leaves appear



Super Quality Refrigeration

A LOVELY DINING ROOM IS WORTHY OF A MASTER BUILT REFRIGERATOR—

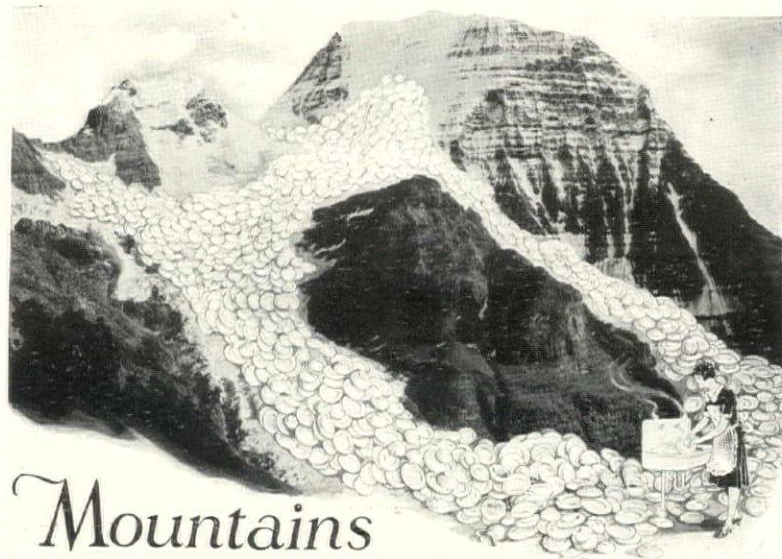
THE supremacy of BOHN in refrigeration in the home, in the dining car, everywhere refrigeration is used—has not come in a day. Thirty years of painstaking craftsmanship in seeking out each little improvement, coupled with the scientific principle of syphon system of circulation, only has made this leadership possible.

The latest achievement of BOHN is known as a thing of beauty. Inside and out, it glistens in pearl white porcelain fused on steel. Its minutest detail, as well, has been constructed with an exactness that reflects the hand of a master builder.

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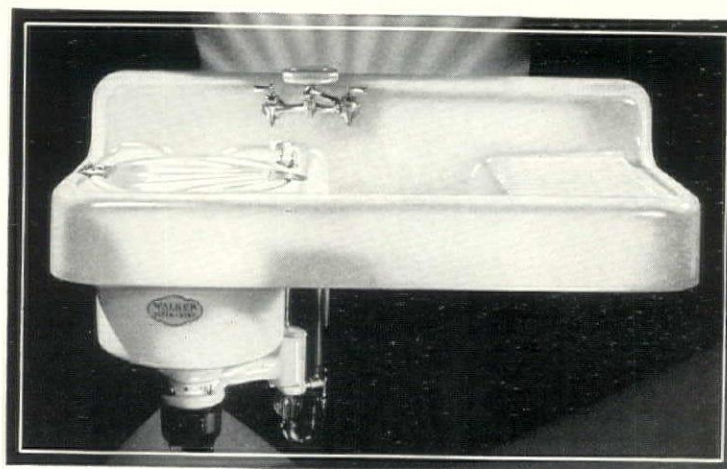


Mountains of Dishes ~

—cast their ever-lengthening shadows over the lives of thousands of women who can, if they will, remove this last and most important bit of household drudgery.

For years modern, alert housewives have dreamed and hoped for a really successful dishwasher, and Walker engineers, with the friendly cooperation of leading domestic science experts and housewives, have been perfecting, refining, developing their earlier experiments until the new Walker, just placed on the market, is the final answer to this age-old hope—the dawn of a new era in the home—a day of greater contentment and happiness unmarred by dishwashing drudgery. Approved by Good Housekeeping Institute, Modern Priscilla Proving Plant, and Delineator Home Institute.

Already tons of dishes in thousands of American homes are being washed sanitarily clean and shining at the touch of a switch—so simple, so perfect—that a growing chorus of acclamation is spreading the good news like wildfire. A simple little book tells the complete story. Write for your copy today. WALKER DISHWASHER CORPORATION, Dept. 711, 246 Walton St., Syracuse, N. Y.



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Walker Dishwasher Sink Model 112-L

WALKER Electric Dishwasher Sink

READ this Booklet and ask our Kitchen Planning Dept. to prepare a layout for your old or new kitchen without obligation.



WALKER DISHWASHER CORP., Syracuse, N. Y.

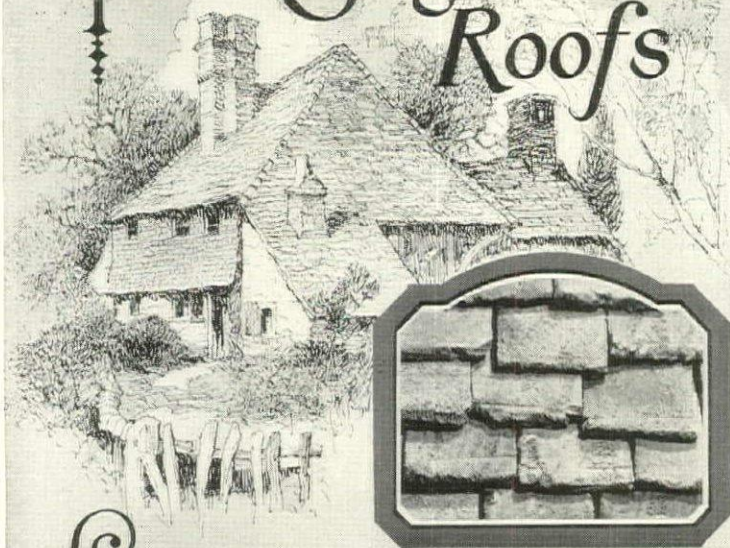
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☐ Please forward booklet, "The Dawn of a New Day in the Kitchen" telling me about the Walker and modern kitchen efficiency.
☐ I am interested in possible rearrangement of my old (new) kitchen. Please tell me how to proceed without obligation.

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(Names of Architect and Plumber Appreciated)

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Show Tiles Like These

TIME, the master painter, has etched his delicate colors into the tiles of England's roofs. But here is a tile, fresh from the kiln, that faultless artistry has given all the mellow charm of age—the softened broken lines, the warmth, the soothing tones, the very warp and twist that marks Old England's tile—even the gently modulated coloring that comes with generations of exposure to the weather.

The delicate nuances of color at first elude the eye like muted tones on distant hills at dusk, then, presently, a wonderful variety of tints and tones appear—warm hues of burgundy, faint lilacs, dusky purples, grays of bewildering variance, browns, moss greens, straw yellows, salmon reds, all softly blending as if washed by centuries of gentle rain.

If you are a lover of distinctive beauty in homes you should by all means send for our handsome art brochure portraying in full colors many interesting roofs of this Old English "Plymouth" Shingle, and other Heinz-made tiles. This booklet embodies the very spirit of artistry in roofs—expressed by masters who have forged a step ahead in designing and producing antique roofing tiles. Write for a copy today.



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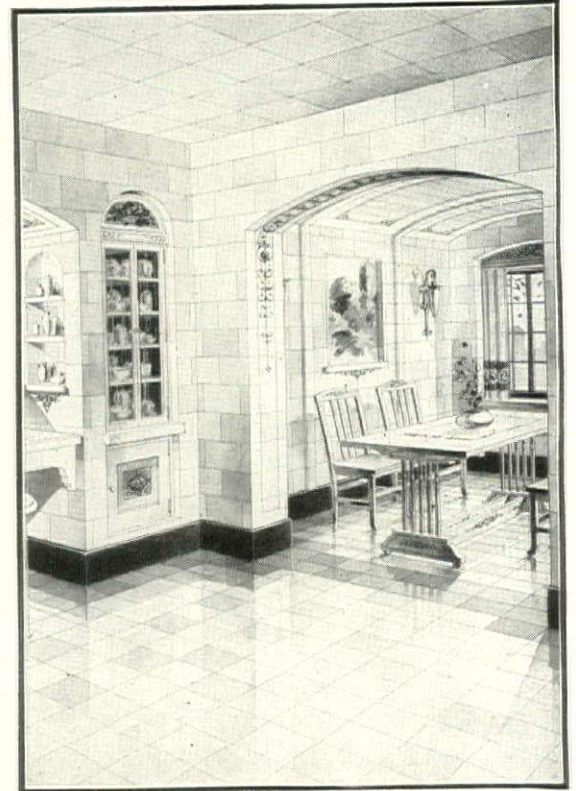
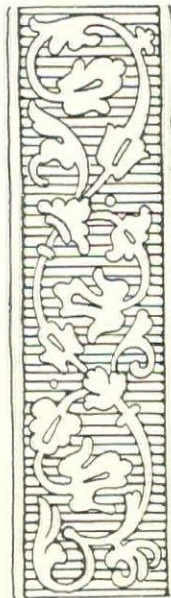
DENVER COLO.

New York Office

101 Park Ave.

—Manufacturers of Terra Cotta Roofing Tiles—

THAT
ASTONISHING
NEW WALL
MATERIAL



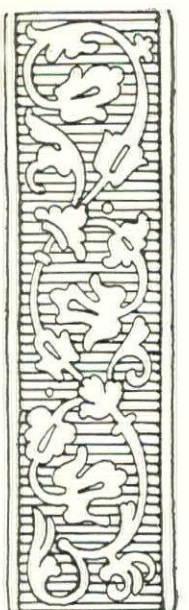
"The Loveliest Room in the House!"

NOW kitchens may be truly captivating! Bathrooms, too, take on new loveliness. Sani Onyx makes it possible.

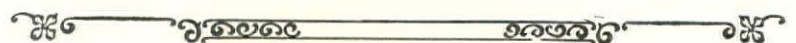
Sani Onyx, you know, is that astonishing new wall material fashioned from *melted rock*. You may have it in plain sheets or tile pattern slabs; in five appealing surface textures, and a wealth of far-from-commonplace colors and color combinations.

And Sani Onyx is as enduring as the foundation of your home itself. It doesn't crack, chip, check or discolor, even after years of the hardest kind of service. Easy to clean and keep clean. Just wipe the surface with a damp cloth.

MARIETTA MANUFACTURING CO.
133 Brookside, Indianapolis



Beautiful **SANI ONYX**
SAVITREOUS MARBLE





BYRON G. NEWTON

THE WONDER OF BEAUTY

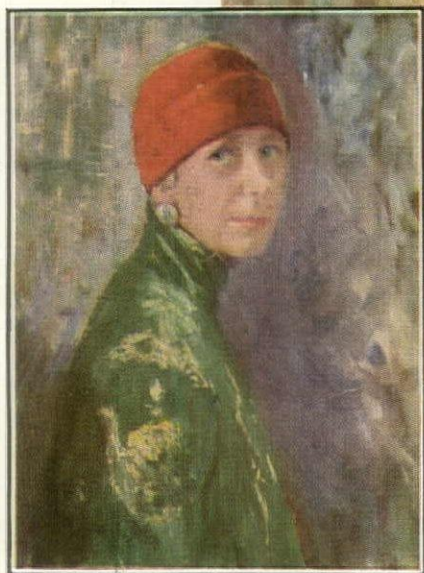
Beauty has so many forms! There is a beauty that compels and charms the eye—and this is Mohawk's. A beauty that inheres in strength and wear, in warmth and quietness and life-long comfort—Mohawk's, too. A beauty that is rugged honesty of workmanship—and this assuredly is Mohawk's! Search for these qualities in every Mohawk creation. You will find them—*woven in*, to give you pride and satisfaction and the lasting wonder of beauty in your home.

The Mohawk rug pictured here is the famous Akbar seamless Wilton, pattern No. 341-C, typical of the delightful patterns ready for your inspection at all the better stores.

MOHAWK RUGS AND CARPETS

MOHAWK CARPET MILLS, INC; AMSTERDAM, N.Y.

In
Turquoise
Amber and
Matisse Pink



Mrs. JOHN ALDEN CARPENTER

Mrs. Carpenter, widely known in artistic circles both in this country and abroad, is the wife of the famous composer. She has one lovely daughter.

As president of the Arts Club—her rare decorative genius is interestingly established. The smart Casino Club is one of her outstanding successes. She also did some of the rooms at the Racquet Club, the lounge and hallways of the Harvard-Yale-Princeton Club and the delightful dressing rooms at the Palace Theatre. It was Mrs. Carpenter who designed the memorable gay tented city for the Women's World's Fair, who is continually lending her ingenious decorative ideas for charity affairs. Indeed her colorful and vivid influence has gone far to launch the vogue of fascinating individuality of decoration in Chicago—artistically a more chic, more interesting city because of her.



A Bedroom for a Young Girl by Mrs. JOHN ALDEN CARPENTER

AN ingenious choice of decorative pieces—a chic and unusual arrangement give this enchanting *chambre de jeune fille* by Mrs. Carpenter its youthful charm.

Crisp amber draperies over pale pink are cleverly hung from the side rather than the center. The Simmons furniture is of that bewitching blue that has stolen the cool magic of green. A dressing table of creamy lace over flesh colored satin, fresh and delicate. Its circular mirror (like a silver sun) is smart and very modern. . . . Over the bed hangs a fragile canopy of the same lace as the dressing table.

Other small touches have great individuality, too. "The portrait," Mrs. Carpenter says, "resembles a charming little French girl I know. Feather flowers and a lamp mirrored and rimmed in gold add gayety and

charm." A final accent of distinction is found in the carpet—of white velvet with vivid red roses.

* * *

It is very appealing this Simmons Bed, No. 1581, chosen by Mrs. Carpenter for the *jeune fille* room. It has a circular head, a narrow footboard and slim little side posts. Smartly clean cut and crisp, it captures the straightforward simplicity of youth.

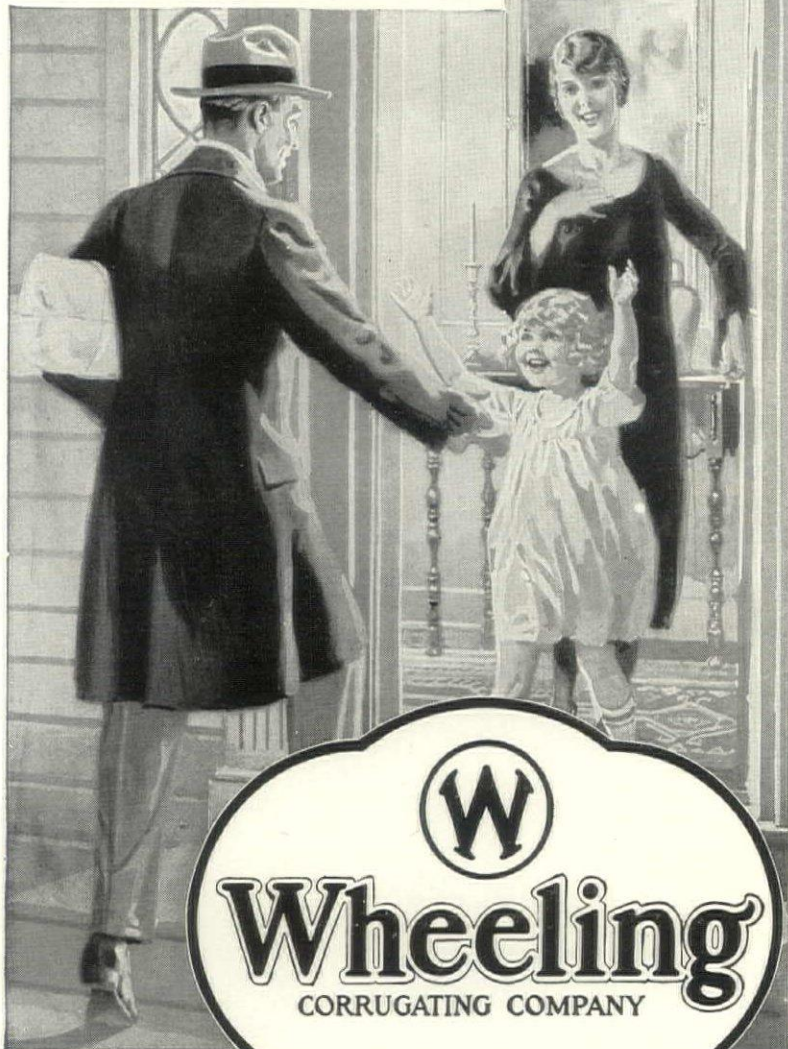
Like all Simmons Beds it is perfect in construction and may be had in a variety of wood finishes—mahogany, maple, walnut, as well as cheery color schemes. Being made of metal it is practically indestructible and its smooth finish will never chip.

Simmons Bed No. 1581, \$32.75; Rocky Mountain Region and West, \$34.75; other Simmons Beds, \$10 to \$60; Simmons Mattresses, \$10 to \$100; Simmons Springs, \$7 to \$60. The Simmons Company, New York, Chicago, Atlanta, San Francisco.

SIMMONS

BEDS • SPRINGS • MATTRESSES {BUILT FOR SLEEP}

Their Invisible Protection



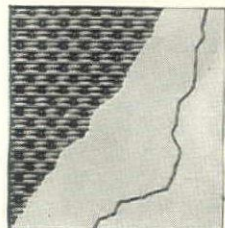
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Wheeling
CORRUGATING COMPANY

ARCH LATH

Into the walls and ceilings of your home is built a veritable armor of steel—a fortress of permanence and safety—when the plaster is encased in Wheeling Arch Lath.

In its manufacture a solid sheet of steel is used—none of it is sacrificed or lost. The Arch design holds the plaster in a vise of rigid strength, uniformly resistant to fire and cracking.

Because of this distinctive Arch design, there is very definite economy—even for small homes—in the use of Wheeling Arch Lath. It enables the plasterer to work faster and he uses much less material. He can apply the second coat almost immediately. No waiting, no delay. And far less plaster is used. The perfect "keying" means a firmer grip of the plaster at many points. The rigidity makes Arch Lath easier to handle and erect as well as more lastingly substantial.



One sheet of Arch Lath (27 x 96) grips the plaster at 8064 points; making the wall an integral unit of rigidity and strength, while minimizing possibility of cracking.

Your architect or contractor will recognize the advantages of Wheeling Arch Lath. Specify it. Booklet on request.

WHEELING CORRUGATING COMPANY
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Wheeling Spanish Metal Tile

For a roof of enduring beauty at low cost, specify Wheeling Spanish Metal Tile. It is proof against rust, leaks and lightning. Permanent and highly practical as well as artistic and attractive. Write for full information.

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AUTOMATIC protection is REAL protection!



Must **FIRE**
Strike
...to make you
realize its danger?

Too late—to think of fire protection . . . when your home lies in ashes!

How strange, then, that disaster must come to some men before they admit their inexcusable failure to provide protection—or their thoughtless dependence upon old-fashioned methods.

The time to act is *before* the fire! For, once installed, SHUR-STOP—the automatic Fireman—is always on guard, ever alert . . . watching over your home day and night—ready to fight fire the instant it starts.

Already tens of thousands of homes in the United States and Canada are SHUR-STOP protected. Already hundreds of homes where SHUR-STOP stood guard have had disaster averted by its dependable operation . . . millions of dollars loss prevented, many lives saved.

When fire starts—SHUR-STOP acts! No mechanical parts to get out of order—to fail in a crisis. Hermetically sealed . . . cannot evaporate or corrode. As good twenty years from now as the day you buy it (with no attention in the meantime).

You can't shrug your shoulders at fire! Without proper protection—automatic protection—you are deliberately exposing your property and loved ones to its deadly perils. There is only one SHUR-STOP . . . and no adequate substitute.

Surely, at \$3.50 each, everyone can afford, and *should have*, SHUR-STOP's automatic protection.

PERPETUAL REPLACEMENT GUARANTEE

Every SHUR-STOP used to fight fire will be replaced free of charge. No refills, no service charges. The first cost is the last.

We have prepared a folder containing the actual reports of 100 consecutive fires where SHUR-STOP was used. You will find them astounding—and the lesson they teach *may save your life*. Let these real reports of those who owe their property or lives to SHUR-STOP'S dependable protection guide you to real fire-safety.

Use the coupon for your copy. Do it today—now—and banish fire-fear forever.



SHUR-EX—the Motor Guardian—a remarkably effective new automobile fire extinguisher \$4.50

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Only once in a lifetime does an opportunity like this one for Service and Profit present itself. Write or wire today for full details.

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WEST NEW BRIGHTON, STATEN ISLAND, NEW YORK

Without obligation, please send me your booklet and full information how to safeguard my home and family against Fire—*automatically* and at trifling cost.

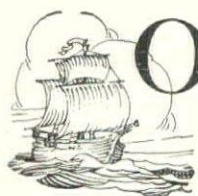
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THE SHIPS

DO YOU LOVE the SEA and ITS NEVER ENDING PANORAMA, ITS CHANGING COLORS and MOODS? WE DO. SO IN SELECTING the OLD PRINT from WHICH TO REPRODUCE THIS DESIGN, WE SUSPECTED the TWINKLE in the OLD ARTIST'S EYE WHEN HE DEPICTED GREAT VESSELS SWIMMING UP TO the BACK DOOR of a HOUSE and LOVED IT ACCORDINGLY

Bring These Old Ships Into Your Home



ONCE you see the paper at your dealer's, you will immediately recognize the beauty of its colors. Once it is on your wall you will do as we did when we first saw it—spend endless, delightful hours, entranced with its quaint charm.

One ship, we don't know what flag she flies, comes drifting down the wind happy to have cleared the menace of a rocky point. The other apparently having started to sail into the front yard of the house, sees rocks ahead and lies, sails aback, undecided what to do. The men in the row-boat—but what they do and say is for you to decide. You can see Strahan papers wherever fine wall papers are shown.

Ask your dealer or decorator to show them to you.

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New York Showroom
417 FIFTH AVENUE



Chicago Showroom
6 No. MICHIGAN BLVD.

A GARDENER'S MISCELLANY

(Continued from page 182)

leaves. It desires to obtain a high position in shingly soil.

GROUND COVERS FOR THE ROCK GARDEN—The need for a close-growing creeper or ground cover is often felt in the rock garden. Such plants are valuable for use between the flat stones of the paths, for providing coverlets for small bulbs, for flowing smoothly over stones at the base of the construction and in many other situations. For these purposes there are numerous very engaging small things that willingly enough fill the positions assigned to them. One of the best of them is *Mazus pumilio*, frequently sent out as *M. rugosus*; the latter, however, is an annual from India, while *M. pumilio* is from New Zealand though hardy in the neighborhood of New York. It forms a close, running carpet of bright green leaves studded with little lavender Snapdragon-like flowers in early summer and often again in the autumn. It spreads rapidly and has a tendency to usurp the ground of choicer plants.

The white-flowered Thyme, *Thymus serpyllum albus*, is also lovely. It weaves a fragrant evergreen covering over earth and stones that is almost hidden during May by myriads of tiny white flowers. The woolly-leaved Thyme, *Thymus lanuginosus*, is also useful, though being almost the color of the stones it does not show up so well. This is good for filling crevices between stepping stones and yields a pleasant fragrance when trodden upon.

Veronica repens has tiny vivid shining leaves and is sheeted in spring with whitish-blue round blossoms. It creeps flat upon the ground and in any warm level place makes a delightful carpet. It is from Corsica.

Two other small Veronicas to be used as ground covers are *V. pectinata*, with gray velvet leaves and stems, that will grow in partial shade, and *V. filiformis*, fragile and pretty with its thread-like stems and tiny leaves and flowers that have a charming way with stones but are rather too rampant to trust among choice plants. For cool shades there are *Mentha requini*, with its tiny leaves smelling hotly of Mint, and the moss-like *Arenaria caespitosa* and *A. balearica*. The latter is happy in damp spots.

A SHRUB FOR APRIL—*Prunus tomentosa* is not often seen in gardens yet it is one of the most delightful of early flowering shrubs and perfectly hardy even in the coldest parts of our country. The photograph shows a branch of it against the dark green of a Red Pine which serves as a fine background for the delicate blossoms. The blossoms are white, opening from pink buds and are set off by their red stalks and calyces, which give them special distinction. *Prunus tomentosa* is one of the many valuable introductions of the Arnold Arboretum from northern China. It grows to a height of five feet and is bushy, often wider than tall. The branches are slender and well covered with gay blossoms which open early in April before the leaves appear. On the undersides the leaves

are slightly woolly. The blossoms are followed by a small shining red fruit which is ripe in June.

PINK VIOLETS—Three of these, at any rate, are well worth growing. The one illustrated is a little European species, *Viola arenaria rosea*, that may easily be raised from seed. Its habit is neatly tufted and its flower bearing is of a most generous character. The blossoms are a clear magenta-pink—more pink than magenta, however, I hasten to say—and very gay and pretty. Once established in the rock garden it is there forever, for it self-sows freely. It must be admitted, however, that this friendly plant crosses easily with neighbor Violets and presently we find little piebald flowers about the garden that are much less attractive than those of pure color, but the poor sorts may be easily rooted out and fresh seed obtained occasionally to keep up the original stock.

Viola bosniaca is most lovely, having larger flowers of a purer and finer color, but this plant, which comes readily from seed, has proved with me very short lived. I should call it a biennial if I did not hear news of it occasionally as behaving in other gardens like a perennial of good standing. The pink form of the Horned Pansy, *Viola cornuta rosea*, is truly lovely and may be used along the edges of flower borders, in the Rose beds or in the rock garden. It is well to start the seed of this kind in a frame in August, carrying the young plants over in the frame and planting in early spring.

A QUEEN AMONG MOCKORANGES—Next to Lilacs the Mockoranges are the most important of May-flowering shrubs. They are exquisite in blossom and the greater number of the species and hybrids are deliciously fragrant. Virginal is one of the newer French Hybrids, and while a doubled flower often loses its special charm it is not so in the case of this Mockorange. The flowers are like little Roses, very white, many petaled and with a delightful fragrance. They are borne in great profusion and the bush in bloom looks like a gigantic wedding bouquet. Its height is not more than five feet, as it is a development of the low-growing *Philadelphus lemoinei*, but it should be given plenty of space in which to spread as a well-grown specimen is usually broader than tall. Pruning the Mockoranges should usually be confined to thinning, the stems not being allowed to become congested or the natural grace will be lost.

A ROCKY MOUNTAIN VALERIAN—Most of us are familiar with the tall lace-flowered Valerian of the June borders, often called Garden Heliotrope because of its fragrance; but others of its race are less well known. Of these is *V. acutiloba* (illustrated) that came to me from Colorado. It is of a size to fit the rock garden and here grows on a little slope with its face towards the east. The flower heads are pinkish and the tuft of leaves a good and shining green. It is

(Continued on page 218)

Imperial Furniture

Grand Rapids



For the Hostess -

THIS SPRING, for the hostess, Imperial designers and decorators have created many delightful new things to grace the art of entertaining.

There are, for instance, the new Imperial tea wagons, very charming in their beautiful woods, and convertible into cozy luncheon tables. Then the quaint, low coffee tables with their trays, so convenient and decorative for the living room. For apartments and homes where space is limited, Imperial has a remarkable double purpose living room table known as Tabletwo, which can be enlarged to accommodate six or more for dining.

You will find, in the stores, many clever and original Imperial creations to give your home distinction and charm. Nothing makes a room more appealing than a variety of attractive tables. Imperial furniture is made by specialist craftsmen in Grand Rapids, of choice woods, and is identified by the Imperial crown and green shield.

For
You



This Helpful Furniture Book

It pictures the new styles in tables and suggests new ways to make the home attractive. Write Dept. E for it.

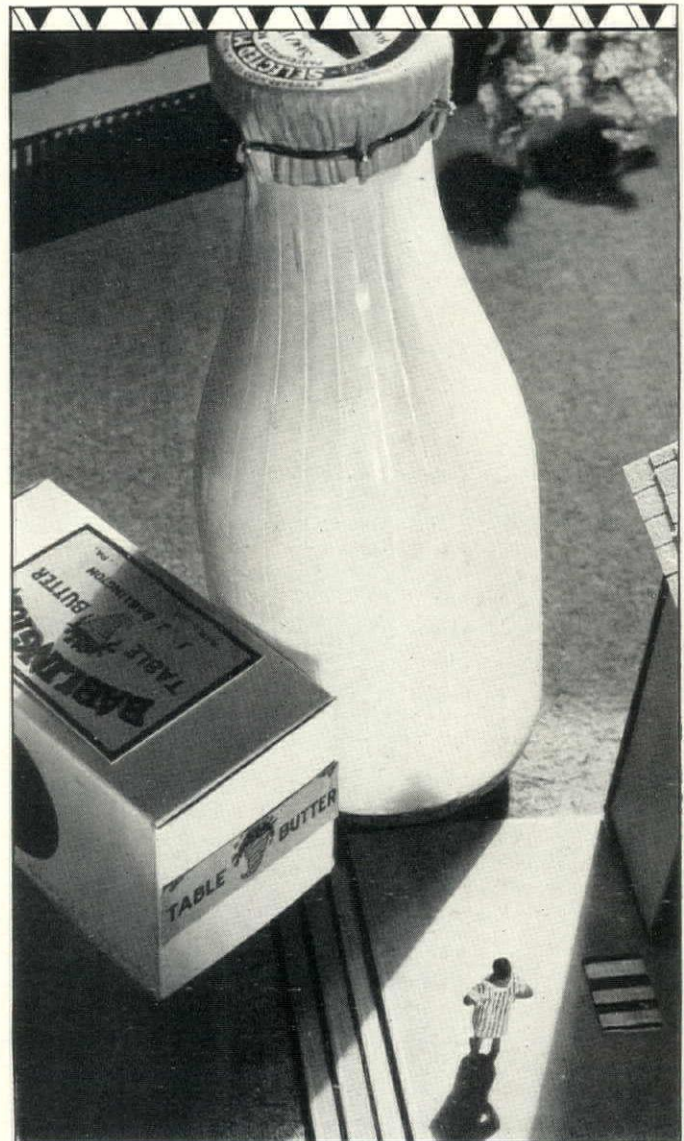
IMPERIAL FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN
"World's Greatest Table Makers"



Tabletwo is an improvement over other combination tables, because it has a one-piece top, and no leaves to lift in and out. To enlarge, you simply reach under, release and raise the hidden leaves as on a gateleg table.



Imperial
Tabletwo



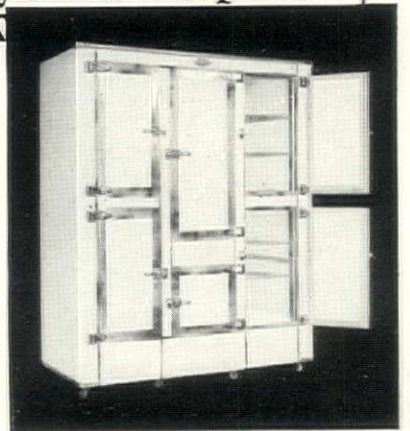
Supposing 832 quarts of milk and 100 lbs. of butter were left on your back porch

A YEAR'S supply of dairy products for the average family! Yet, unless you have a good refrigerator, your daily supply becomes just as difficult to keep fresh and palatable as a year's supply received at one time. Many a refrigerator exacts a daily toll from its owner. Wasting food! Wasting ice! Menacing health!

Your milk, butter and all perishable foods are perfectly safe in a Gibson refrigerator. It is insulated with pure corkboard, the kind that manufacturers of electrical refrigeration units approve. And air-tight doors with automatic locks keep the cold in.

It's a joy to use a Gibson. Patented flat, non-rusting, metal shelves found only in the Gibson permit dishes to slide across them without tipping. The inside lining of seamless porcelain with rounded corners is easy to clean. The one-piece cast-aluminum trap never clogs, rusts or breaks. And the doors of the all-porcelain Gibson are made on solid aluminum frames which prevent warping.

See the beautiful all-porcelain Gibson. Also the new all-metal Gibson in white enamel. Send the coupon for your free copy of "Food and Ice for 365 Tomorrows." Gibson Refrigerator Co., Greenville, Mich.



This beautiful, all-porcelain, corkboard-insulated Gibson is ideal for ordinary ice refrigeration or can be equipped with an electrical refrigeration unit at any time.

Gibson

REFRIGERATOR

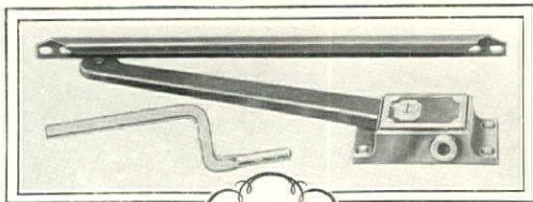
GIBSON REFRIGERATOR CO. HG
Greenville, Mich.
Please send me a free copy of
"Food and Ice for 365 Tomorrows."
Name _____
Address _____



Perfect Ease of casement operation with or without screens

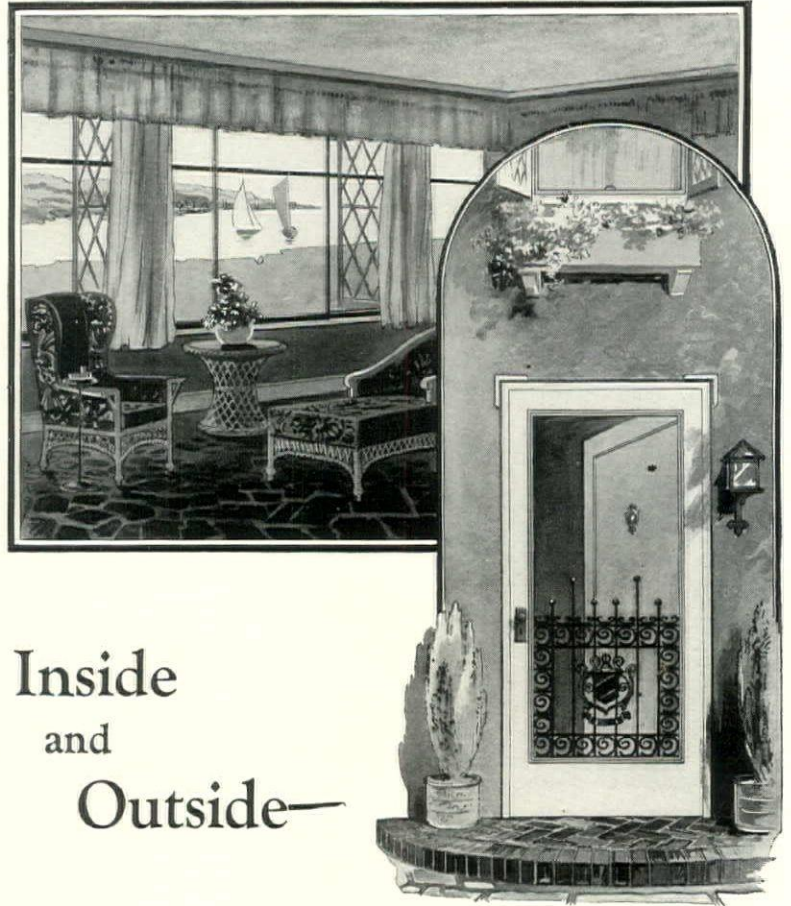
Swing your casements open or shut—from inside of the inside screens—easily, at a touch. Win-Dor Operators lock casements automatically and positively in any position through the screen. Particularly suited to steel casements and fit most leading makes without change.

Screens need not be opened. No mosquitoes, flies or insects can get in. Drapes and curtains stay clean at all times. Endorsed by leading architects. Fit into the estimate for the simplest country bungalow or the most luxurious metropolitan residence. Write for our new illustrated booklet.



Win-Dor CASEMENT HARDWARE

The Casement Hardware Co.
402-C North Wood Street, Chicago



Inside
and
Outside—

Burrowes RUSTLESS SCREENS

add the final touch of elegance and distinction to any home. Designed to carry out your architect's ideals by charmingly harmonizing with the trim of your house, they are individually made-to-measure by expert cabinet artisans and carefully installed by experienced fitters.

The Copbronze screen netting is almost as transparent as glass and is RUSTLESS—it never requires renewing or painting. Lasting beauty and satisfaction are assured.

Your own architect will advise you not to leave so important a matter as Screens to the tender mercies of a local carpenter, who has neither experience nor equipment and whose work at best will be an ill-fitting and cumbersome job which will constantly require repairing, re-covering and repainting. It is a positive saving of money to install Burrowes Rustless Screens. We make Screens with wood or metal frames, for windows, doors, porches, sun parlors and outdoor sleeping rooms. We specialize in difficult casement work. Beautiful finish, handsome wrought-metal grilles and fine hardware contribute to an effect of quality that cannot be duplicated.

Burrowes METAL WEATHER STRIP

gives complete protection from dust, soot, water, sleet and draughts. Installed by a trained fitter, the interlocking metal-to-metal sliding contacts are practically air-proof. Obviously coal and heating bills are much reduced.

DO NOT DELAY—THE TIME TO ORDER IS NOW
IT TAKES A LITTLE TIME TO DO THE
JOB RIGHT—"THE BURROWES WAY"

You run no risk—our work is fully guaranteed, backed by nation-wide organization and ample financial resources. Estimates furnished without obligation—you probably will be surprised at the moderate cost, considering the magnificent Screen and Weather Strip Quality and Service. Write for descriptive literature.

THE E. T. BURROWES COMPANY
(Established 1873)

25 Free Street Portland, Maine

*The Oldest and Largest High-Grade Screen Manufacturers in the World
For Fifty-Five Years We Have Been Successfully Screen-
ing the Finest Homes and Public Buildings in America*

Almost one hundred years ago . . . discerning
dames, refined in judgment . . . chose Russell Cutlery . . . as
you will now . . . for quality, style,
. . . and serviceability

Confidentially, the real judge of cutlery is the housewife. It is the Sword Excalibur of her domain.

Yet, at table, she yields the friendly blade to the potent handling of the man.

He may make its keen edge glide through succulent roasts and crisp-skinned shoulders, though the yielding slice be paper-thin or thickish on the last portion for his manly preference.

How important for both knife and fork to be conveniently proportioned, ground by hands skilled in the art, and of untarnishable steel.

Russell Carving Sets, Russell Table Sets, Russell Kitchen Sets are of stainless steel—the descendants of a century-old and worthy cutlery line.

Foremost chefs and butchers use Russell knives for dependability, wear and safety of design. And styling . . . we must not forget this Russell practice of enhancing the beauty of every blade and handle . . . handles of staghorn, hard rubber, grained Zylonite Ivory, white Ivoride as well as solid red, blue and green Russite.

You will find the variety, the usefulness, the beauty of Russell Green River Cutlery a charming study. "How to Tell" is a booklet that explains and illustrates many things of interest that Russell makes for people just like you. It contains authoritative hints on table appointments.

Let us send you one!



As a practical gift, a Russell carving set will usher in a prolonged and pleasing series of carving experiences.

Copyright, 1928, J. R. C. Co.

RUSSELL
GREEN RIVER
CUTLERY

MANUFACTURED BY JOHN RUSSELL CUTLERY COMPANY . . . TURNERS FALLS, MASS.



VON DEM LAND WO KÄSEHERSTELLUNG
EINE KUNST GENANNT WIRD, KOMMT DER "SWITZERLAND CHEESE"
DESSER GESCHMACK NICHT NACHGEMACHT WERDEN KANN



*From the land where
cheese-making is an art, comes Switzerland Cheese
with the flavor that can't be copied*

IN IMMACULATE "cheeseries," whose windows are often be-decked with snowy-white lace curtains, the Swiss cheese-maker plys his craft. Proud indeed is he of his art that has come to him down through the centuries. Never does he take a short-cut in the process. He knows that the famous reputation of Switzerland Cheese is in his hands and he is true to his trust.

Yet, if you should compliment the Swiss cheese-maker on his skill, he would tell you that the reason Switzerland Cheese is so delicious is because it is made *in Switzerland*. There, in that rugged land, juicy grasses, savory-scented herbs, crystal-clear water from eternal glaciers give a flavor to the milk and then to the cheese that can't be copied. For no other country in the world has the same wonderful pastures and meadows that Switzerland has.

To enjoy Switzerland Cheese to the full, it is best to buy it in pound or half-pound cuts instead of sliced wafer-thin. As you bite

into the firm, yet tender texture, the wealth of nut-sweet, zesty flavor that comes to your taste is a delightful surprise. What's

more, the thicker Switzerland Cheese is, the easier it can be cut in attractive shapes for salads, cold-cuts and desserts.

Switzerland Cheese is served in the finest hotels and restaurants. Famous chefs praise it and insist that it be on hand always. Hostesses who always give successful dinners, luncheons and suppers consider Switzerland Cheese a most appropriate and delicious food.

Ask for Switzerland Cheese by name and look for the many imprints of the word "Switzerland" on the rind. This exclusive identification mark protects you from getting so-called "Swiss Cheese" or that which is "Imported" from countries other than Switzerland. The natural color of Switzerland Cheese varies from cream to butter-yellow. The size of the eyes also varies from large to medium large. But the rare, true flavor of Switzerland Cheese never varies. Switzerland Cheese Association, Berne, Switzerland. New York office, 105 Hudson St.



... Purple grapes bursting with sunny juice ... a plump, ripe pear ... and dainty "dominoes" of Switzerland Cheese—feast your eyes on this picture, then your taste!

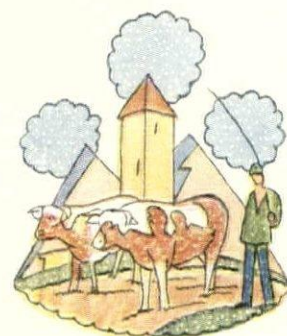
SWITZERLAND CHEESE

Genuine Swiss Cheese from Switzerland

AT A GLANCE YOU CAN IDENTIFY SWITZERLAND CHEESE.
THE RIND IS STAMPED WITH MANY IMPRINTS OF THE WORD "SWITZERLAND."
NO OTHER CHEESE CAN BE THUS MARKED.




A smiling Swiss wife says
"Good-morning"



The Swiss cows "pass in review" on their way home


Table Delicacies for House & Garden Readers



MAXWELL HOUSE
COFFEE

Coffee added to coffee—a special blended richness

for Colds "The Doctor's Cocktail"



2 ounces Martini & Rossi Vermouth
1 ounce Amargo Bitters
juice of one lemon
2 tablespoons powdered sugar
Fill glass with boiling water. Drink before retiring.

Medical Note: Martini & Rossi Vermouth contains cinchona from which quinine is obtained.

Send for "Bridge Club Vermouth Recipes" and Bridge Score Pad to W. A. Taylor & Company, 94G Pine St., New York City.

MARTINI & ROSSI VERMOUTH
Non Alcoholic

BISCUITS NOT CRACKERS BISCUITS

Discovered; a bountiful box of biscuits autographed by a famous English biscuiter.

Macaroons; an ever welcome addition to the cake dish when the unexpected guest drops in at lunch time. And there are also other macaroons, for variety's sake.

The little chocolate bun, only a mouthful (but you can have as many as you like), is carefully done up in a brilliant blue tin-foil to keep every bit of flavour in.

Here, you have a small but select sort of sandwich biscuit, with a soft filling and a nicely browned outside, suitable for any occasion when appetites need tempting.


These round biscuits are the kind to put in the picnic basket, the children's lunch-box, the pantry shelf where the young can help themselves at odd times of hunger.

Pink pastry cakes, if they do not bring the blush of pleasure to the cheek, will at least add a touch of colour to the table for the debutante's reception tea.

Powdered almonds make the top of these agreeable little sponge biscuits unusually tasty. Any after the theatre-supper would be benefited by their gay company.

This remarkable box of biscuits boasts of petite beures, short bread—18 different kinds in all—almost four pounds. This compact and attractive package of goodness will be sent promptly (express collect) if you mail House & Garden \$3.25

TEA TIPS




THE folded tip leaves of the tea plant are called *souchong*; those just unfolded are *pekoe*, and so on to the larger, coarser leaves of less strength. The leaf bud yields a liquor which is unexcelled in flavor, clarity, bouquet and strength.

A few grains of tender, cured sprouts make a cup of pungent brew. Most of these rare, fragrant, cured leaf buds have been reserved for Oriental Royalty. Comparatively little of the selected golden tea leaf tips reaches our shores.

A very reliable importer packs a one pound package, guaranteed to be the best Goldenbud Darjeeling (India's finest grade). Its price is \$4.00. When you consider that over 350 cups can be made from its delicious strength you feel that it really isn't extravagant.

This precious tea is encased in hand-sewn matting—a miniature chest. Delightful as a gift, particularly from oneself to oneself.

House & Garden will see that this chest is sent to you promptly (express collect) on receipt of \$4.00.





The PERFECT HOSTESS

..always considerate for the health of her guests..serves

POLAND WATER

morning, noon and night

for daintier sandwiches

PABST-ETT is a finer spread for sandwiches in every way. Its flavor is most delightful. It requires no slicing—instead, it spreads like butter. And, it's a dairy product that everyone may eat—as digestible as milk. It contains all the elements of milk—and has not been successfully imitated.

Order from your grocer.

PABST CORPORATION
(Cheese Division) Milwaukee, Wis.
(Also makers of Pabst Wonder Cheese.)



Pabst-ett

More than cheese

Six foil-wrapped portions for individual serving. Featured at clubs, hotels, etc., and on dining cars.




Old Fashioned Chow-Chow

DURING the reign of George III chow-chow was much in favor. As with Britishers, this relish has become tremendously popular with us as well.

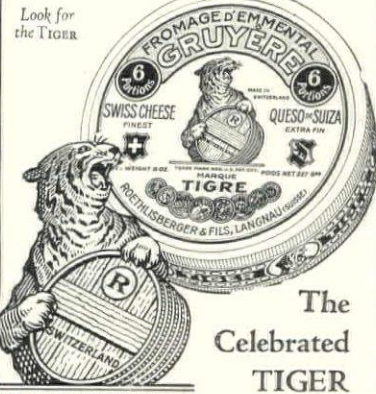
Good chow-chow is a veritable medley of cooked, cubed vegetables, sweetened a bit, then permeated with malt and pickling vinegars and submerged in a sauce of ground spices, mustard predominating.

A side-dish of this condiment is traditional to the well-appointed table. This zestful, aromatic garnish blends beautifully with cold cuts. For those who yearn for a spicy morsel, we suggest a home-made formula of chow-chow which we happened on. It's not too sharp, yet it has its own way of making the meal a symphony. Honestly, it's awfully good.

Of course, there isn't an unlimited supply of this chow-chow available. But we hope we can send you a gallon cask. It keeps well. House & Garden will arrange its delivery to you (express collect) on receipt of \$3.25.



Look for the TIGER



The Celebrated TIGER Gruyère Cheese

WRITERS, bon vivants and celebrities have eulogized Tiger Emmental-Gruyère Cheese. So will you.

In individual tinfoil portions, ready to serve. Made in the Emmental Valley of Switzerland, famous for pastures, cattle and the distinctive quality resulting in cheese. A delicacy that is economical; every bit edible.

Your delicatessen, dairy or grocer can supply you.

MAILED TO YOU

If you are unable to purchase Tiger Gruyère locally, we will send you six individual portions and our book of cheese recipes on receipt of 65c and your dealer's name and address.

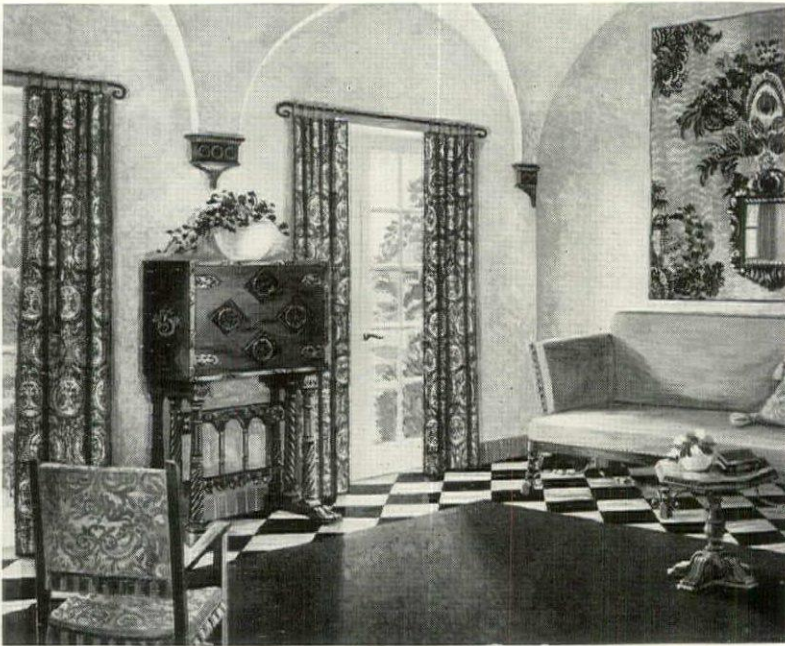
ROETHLISBERGER & CO. INC.
178-180 Franklin St., New York, N. Y.

TIGER BRAND

Emmental-Gruyère Cheese

"COLOR THE SECRET OF BEAUTIFUL HOMES"

Orinoka's newest, most elaborate booklet, illustrated in color, full of practical suggestions for beautifying your own home, is ready for you now—



Here is a beautiful room in Spanish style planned by Ethel Davis Seal, which you will find in color in the new booklet

DOES your home seem drab and winter-worn to you? Or if it is new, will the colors last? Color is the vogue today. Any home, old or new, great or small, can be transformed into a glorious, friendly place simply by a cleverly planned color scheme.

In the new Orinoka booklet, written by Ethel Davis Seal, a well-known authority on interior decoration, and illustrated by Marion H. Dismant, you are sure to find a color scheme for almost any room. It contains 10 illustrations in color showing different ways of draping the home. There are also 10 illustrations in black and white of alternative suggestions for your windows, and facsimiles in color showing the various fabrics used.

Orinoka Draperies Are Guaranteed Sun and Tubfast

Send for your copy of this valuable booklet today. You will find it a fascinating thing to work out color harmonies for each room. Be sure the draperies you buy are Orinoka. No matter how stunning are the things you plan, if the draperies fade in a short time the whole effect is lost. All Orinoka patterns are woven, not printed.

Look for the Orinoka Guarantee Tag on every bolt: "These goods are guaranteed to be absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace with new goods or to refund the purchase price." You can find Orinoka drapery fabrics at the better department stores and decorators' shops.

Orinoka

DRAPERIES & UPHOLSTERIES
COLORS GUARANTEED SUN & TUBFAST

THE ORINOKA MILLS
215 Fourth Avenue, New York

Please send me without charge the new Orinoka booklet, "Color the Secret of Beautiful Homes."

Name _____

Address _____

THEIR FAVORITE PLANTS

(Continued from page 105)

FLOWERS FOR CALIFORNIA

Mrs. Ralph Isham
President of the Garden Club of Santa Barbara and Montecito; vice-president of the American Rose Society for California

Roses (all Hybrid Teas): Angele Pernet, Betty Uprichard, Cuba (Bizet), Feu Joseph Looymans, Golden Emblem, Hadley, Los Angeles, Lulu, Padre, Souvenir de George Beckwith; Agapanthus; Dahlia; Delphinium; Freesia; Gladioli; Stock; Sweet Peas; Watsonia; Zinnias.

FLOWERS FOR THE SOUTH

H. Harold Hume
Of the Glen Saint Mary Nurseries Company

ANNUAL FLOWERS: Zinnia; Petunia; Gaillardia; Calendula; Marigold; Annual Delphinium; Phlox; Shirley Poppy; California Poppy; Sweet Pea.

SHRUBS: *Azalea indica*; *Azalea obtusa japonica*; *Camellia japonica*; Oleander; Ligustrum; *Pittosporum tobira*; *Ilex vomitoria* (Yaupon); *Callistemon rigidus* (Bottle Brush); *Abelia grandiflora*; *Pyracantha crenulata yunnanensis*.

BULBS AND RELATED PLANTS: Narcissus Grande Monarque, Paper White; Chinese Sacred Lily; N. Soleil d'or; *N. odorus rugulosus*; *Amaryllis hybrid*; *Nerine sarniensis*; *Heisteria*; *Liriope graminifolia densiflora*; *Leucojum vernum*.

TREES: *Ilex opaca*; *Magnolia grandiflora*; *Podocarpus macrophylla maki*; *Quercus virginiana*; *Cinnamomum camphora*; *Prunus caroliniana*; *Cercis canadensis*; *Prunus americana*; *Cornus florida*; *Pyrus angustifolia*.

VINES: *Wisteria sinensis*; *Ficus pumila*; *Plumbago capensis*; *Hedera helix*; *Ipomoea leari*; *Clytostoma callistegioides* (*Bignonia speciosa*); *Gelsemium sempervirens* (Carolina yellow Jessamine); *Compsis radicans*; *Trachelospermum jasminoides*; *Jasminum pubescens*; *Antigonon leptopus*.

BUSH ROSES

Walter E. Clark
President of the American Rose Society
Betty; Duchess of Wellington; Etoile de Hollande; Golden Emblem; Independence Day; La Champagne; Lady Alice Stanley; Lady Hillingdon; Radiance; Souvenir de Georges Pernet.

CLIMBING ROSES

J. Horace McFarland
Editor of The American Rose Society
Purity; Dr. W. Van Fleet; Breeze Hill; Tausendschön; Jacotte; Alida Lovett; Dorothy Perkins; American Pillar; Le Reve; Paul's Scarlet Climber; Zepherine Drouhin; Dr. Huey.

VINES

Louise Beebe Wilder
Author of "Adventures in My Garden and Rock Garden," "Color in My Garden," etc.

Jasminum nudiflorum (for its early flowers); *Lonicera periclymenum* (for its delightful scent); *Akebia quinata* (for its light and charming habit and quaint blossoms); *Wisteria chinensis alba* (a queen among climbers); *Vitis heterophylla* (for its turquoise berries); *Clematis paniculata* (for its fragrance and late flowering); *Clematis henryi* (for the beauty of its blossoms); *Cobaea scandens* (for the beauty and delicacy of its habit); Common Morning-glory (for its speed in obliterating unsightliness); Rose Gloire de Dijon.

LILACS

T. A. Havemeyer
President of the Horticultural Society of New York and a Lilac authority
Vestale; Leon Gambetta; Mme. A. Buchner; Miss E. Willmott; Paul Thirion; Monge; Reaumur; Marceau; Mme. F. Morel; Maurice Barres.

TREES

Ernest H. Wilson
Keeper of the Arnold Arboretum
Acer rubrum (Red Maple); *Crataegus cordata* (Washington Thorn); *Fagus sylvatica* (European Beech); *Liriodendron tulipifera* (Tulip tree); *Magnolia soulangeana* (Pink Magnolia); *Malus tneifera* (Tea Crabapple); *Prunus subhirtella* (Japanese Spring Cherry); *Quercus coccinea* (Scarlet Oak); *Tsuga caroliniana* (Carolina Hemlock); *Ulmus americana* (American Elm).

EVERGREENS

Harlan P. Kelsey
An authority on evergreens
White Pine (*Pinus strobus*); Carolina Hemlock (*Tsuga caroliniana*); Canada Hemlock (*Tsuga canadensis*); Redcedar (*Juniperus virginiana*); Mountain Laurel (*Kalmia latifolia*); Rosebay Rhododendron (*Rhododendron maximum*); Carolina Rhododendron (*Rhododendron carolinianum*); Engelmann Spruce (*Picea engelmanni*); Japanese Yew (*Taxus cuspidata*); Douglasfir (*Pseudotsuga douglasii*).

FRUIT TREES

Samuel Fraser
Widely known pomologist
Apple: McIntosh, Spy, E; Pear: Seckel; Gooseberry: Chautauqua; Red Raspberry: Lloyd George, Latham; Strawberry: Beacon; Plum: Imperial Gage; Peach: Champion; Cherry: Windsor; Orange: King.

VEGETABLES

F. F. Rockwell
Author of "The Book of Bulbs," "Home Vegetable Gardening," etc.
Bean, bush: Bountiful; Cabbage: Golden Acre; Carrots: Amsterdam Forcing; Beets: Detroit Dark Red; Corn: The Burpee; Lettuce: Mignonette; Melon: Burpee's Spicy; Peas: Alderman; Tomato: Marglobe; Spinach: King of Denmark.

Mark the Danger Zone with PAGE fence



"YOU can not put an old head on young shoulders." During the happy, carefree days of childhood, let your children have the protection of Page Chain Link Fence. One owner writes: "I have watched them playing ball; sometimes it goes in the street but they can no longer dash madly after it; they have to stop to go through the gate and they wait until the street is clear of traffic. I would not be without Page protection for my children."

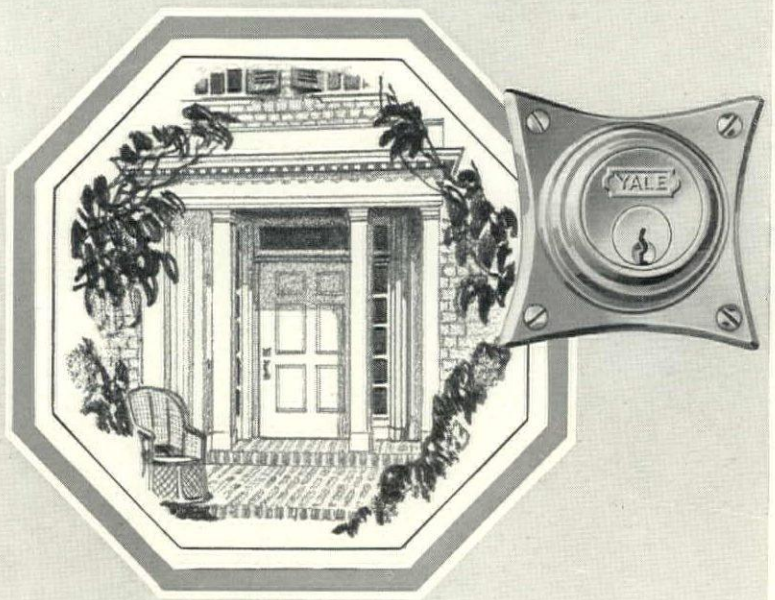
National Service

Page service is national. There is a distributor near you who can tell you about this rugged barrier built of copper-bearing steel, heavily galvanized after weaving — all fittings are galvanized too. His help in planning your fence may give a better job at lower cost. Write for his name and address, and interesting literature. No obligation.

PAGE FENCE ASSOCIATION
215 N. Michigan Ave., Dept. 4-D
Chicago, Ill.

PAGE⁵³ FENCE
service plants
erect fence
everywhere
America's first wire fence — since 1883
CHAIN LINK — ORNAMENTAL WROUGHT IRON

TRADE **YALE** MARK



TO COORDINATE beauty with utility is the goal of every home builder. Yale Builders' Hardware, in brass and bronze, does this admirably.

Every piece is in exquisite taste, durably and appropriately finished. And each carries that finality of mechanical perfection characteristic of Yale Locks and Hardware, thus insuring the utmost in dependability and service.

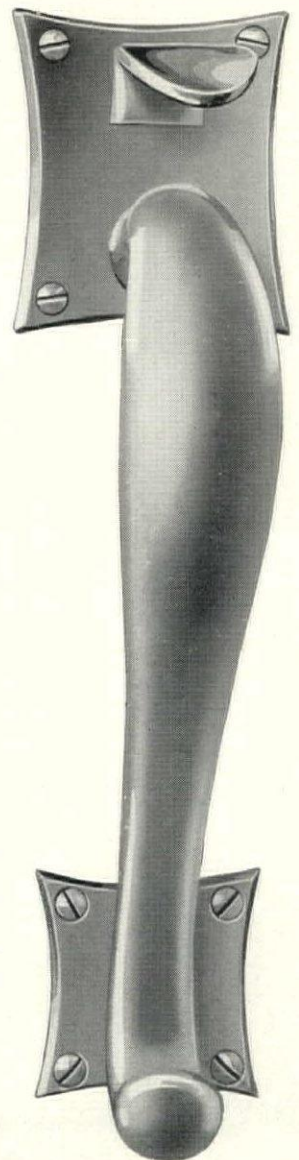
There is only one manufacturer of Yale Locks and Keys. The mark YALE means the name of the maker.

Send for the booklet
showing Yale Designs.

THE YALE & TOWNE MFG. CO.

Stamford, Conn., U. S. A.

Canadian Branch at St. Catharines, Ont.



YALE MARKED IS YALE MADE



Lloyd's Stella—Silver stars on grounds of either mellow blue, soft yellow, green, pink or white

COLONIAL AMERICA EXPRESSED IN "THE MODERN"

ONE of the very latest, as well as one of the most unusual Lloyd importations is *Stella*, pictured above. The motif of the design is Colonial, yet the boldness of treatment gives it that touch of modernism so much in vogue today. The gleaming silver stars lend a distinction and brightness far more delightful than the ordinary conventional themes. *Stella* is a particularly appropriate paper for living room, dining room or hall.

Ask your decorator or dealer to show you these Lloyd wallpapers. If no dealer is available, we will gladly send samples if you will write to any of the stores listed.

W.H.S. *Lloyd* CO. INC.

48 WEST 48th STREET
NEW YORK

CHICAGO 434 So. Wabash Ave.	BROOKLYN 570 Atlantic Ave.	NEWARK 4 Walnut Street
PHILADELPHIA, 1620 Spruce St. (John H. Whitwell, Inc.)		
WHEELING, W. VA., 1121 Market St. (R. C. Dancer, Inc.)		
JACKSONVILLE, FLA., 32 West Duval St. (Dahl Wallpaper & Paint Store)		

For Over Forty Years Importers of Good Wallpaper

W. H. S. LLOYD CO. INC.

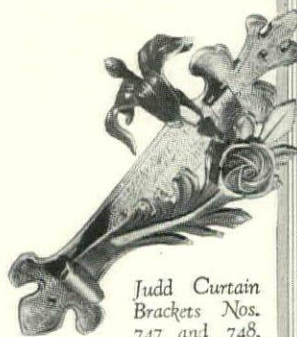
{Address inquiries to nearest establishment}

Please send me samples of Lloyd's Stella wallpaper.

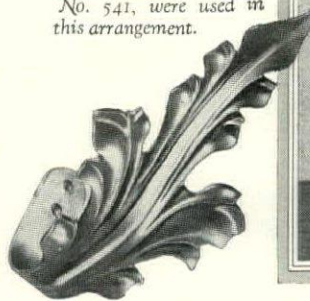
Name.....

Address.....

Send for your copies of our two interesting booklets, "Twenty-eight Suggestions for Beautiful Windows," and "Wrought Iron—and the Window Beautiful."



Judd Curtain Brackets Nos. 747 and 748, in polychrome finish, and Judd Metal Holdbacks No. 541, were used in this arrangement.



In this smart window draping a striped rayon was used over ruffled net.

You can easily copy this smart window

For much of its beauty comes from the
stunning wrought iron fixtures

Like wildfire the vogue for decorative metal curtain fixtures has spread throughout the country. And naturally everyone is looking for new ways of using them. The window above shows a delightful arrangement for two balancing windows; the higher drape should of course be toward the companion window. The Judd Drapery Fixtures comprise a set of decorated curtain brackets with lily terminals and acanthus leaf holdbacks.

Like all Judd Curtain Fixtures, these are easy to use, are beautifully designed, and are perfect in workmanship.

Judd Drapery Fixtures and Judd Bluebird Curtain Rods are for sale at most department and hardware stores. If your merchant does not carry them, write us and we will see that you are supplied by some convenient dealer, no matter how small your order may be. H. L. Judd Company, Inc., 87 Chambers Street, New York, N. Y.

JUDD

Drapery Fixtures

COLOR CLOCKS

By Gilbert

*"The Fashion
of the Time"*

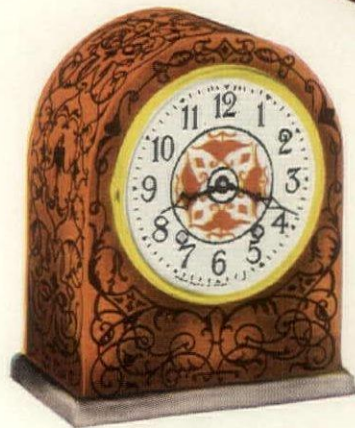


*Just a dash
of color and the
whole room changes*

MODERN life is vibrant with color. In clothes, motorcars, home furnishings, even in architecture.

Now come color clocks by GILBERT. Correct, as always, in Period designs and timekeeping accuracy, yet dressed in soft-toned hues to blend with color themes of the day.

Many models and sizes at prices that are moderate. If your favorite store does not have them, write us.



*Renaissance. 7½ in. tall—4½ in. decorated dial.
Eight day pendulum movement. Golden tone strike \$22.25*

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Gilbert

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WILLIAM L. GILBERT CLOCK COMPANY
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Please send your booklet, "Color Clocks by GILBERT", showing clocks for every use.

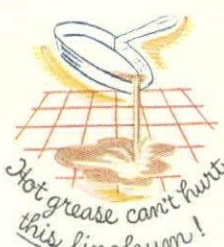
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"Monte Carlo"
Karnean Marbled
Pattern No. 6062

LINOLEUM THAT IS REALLY SOIL-PROOF



YOU can't send a floor to the cleaners when accidents happen! Spots and stains call for hard rubbing and scrubbing. You can't escape it . . . unless your kitchen is floored with one of the new GOLD SEAL INLAIDS.

Then it won't matter what is spilled! Not even hot fats, ink, fruit juices . . . can harm this improved new inlaid linoleum.

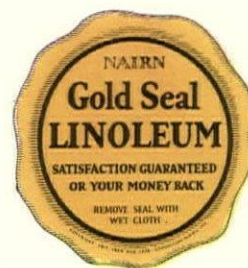
GOLD SEAL INLAIDS, made by our *Sealex Process*, have a soil-proof super-finish into which dirt cannot grind. Spilled grease or liquids are easily removed without leaving a spot.

The effect of the *Sealex Process* is to penetrate and seal the tiny dirt-absorbing pores, making the linoleum almost as easy to clean as glazed tile. It puts an end to back-breaking scrubbing.

Here are genuine inlaid linoleums that keep their good looks for years, for the colorings in the patterns are inlaid through to the burlap back. The price is decidedly reasonable.

And the variety and charm of these patterns. All kinds of period, formal, and informal effects to suit any decorative style. Due to the *Sealex Process* the colors have a dull, velvety lustre of great attractiveness.

These other genuine linoleums—*Gold Seal Jaspé*, *Romanesq*, *Plain* and *Battleship* Linoleums—will be made by the *Sealex Process*. All of them bear the Gold Seal Guarantee of quality pasted on the face of the goods.



The SOIL-PROOF inlaid linoleum - GOLD SEAL INLAIDS

Congoleum-Nairn Inc., Philadelphia, New York, Boston, Chicago, Kansas City, San Francisco, Atlanta, Dallas, Minneapolis, New Orleans, Pittsburgh

FREE! The valuable illustrated book on home decorating, *Creating a Charming Home*. It contains practical suggestions and Color Scheme Selector to help you plan up-to-date interiors based on the latest ideas in the use of color. Address Congoleum-Nairn Inc., 1421 Chestnut Street, Philadelphia, Pa.

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RITTER
APPALACHIAN OAK
FLOORING



Residence
Mr. I. R. Denton,
Columbus, Ohio
M. C. Frank, Architect
and Builder.

Exquisite flooring for your new home

The Appalachian Highlands with their ideal conditions of climate, soil and drainage, stand unchallenged as the source of highest quality oak.

From these wooded slopes comes Ritter Appalachian Oak Flooring, unsurpassed in all the world for close-knit texture, uniformity of grain and velvet-like appearance.

To aid prospective home builders in the selection of the type and patterns of oak flooring best suited to their individual plans we offer, without charge an illustrated booklet. Write for your copy today. Please state name of your architect or builder.

W. M. RITTER LUMBER COMPANY
Appalachian Lumbermen since 1890
GENERAL OFFICES: DEPT. H. G., COLUMBUS, O.



Slow growth, dependent on ideal climate, soil and drainage in the Appalachian Highlands, causes narrow annular growth rings (A), which in turn produce close grain (B), resulting in a fine-grained floor, as shown in background of this advertisement.

MADE in THE APPALACHIANS
AND from APPALACHIAN OAK only



Home of Mr. Theo. Brunke, Appleton, Wis., has a variegated Roof in Dark Green and Blue with Brown Side-walls—all WEATHERBEST lasting colors

Special Material . . . Lends Charm to Special Designs

IN THE present-day tendency to deviate from the conventional, WEATHERBEST Stained Shingles afford a material, especially for sidewalls, that assures economy with wonderful beauty of color effects. WEATHERBEST quality is assured by the careful selection of 100% edge grain red cedar, broken out of the bundles and hand dipped to insure even colors and full penetration of preserving oils. Any imperfect shingles are replaced when re-packing. There is no waste.

Let us send Color Chart and Portfolio of Color Photogravures showing a wide range of WEATHERBEST Stained Shingles for roofs and sidewalls. Our literature also shows the prize-winning homes in the WEATHERBEST Old Home Remodeling Contest where stained shingles were used over old sidewalls with remarkable results. Send 10c, stamps or coin, to cover mailing and handling. WEATHERBEST STAINED SHINGLE Co. Inc., 925 Island St., North Tonawanda, N. Y. *Western Plant:* St. Paul, Minn. Distributing Warehouses in Leading Centers.

Weatherbest
STAINED SHINGLES
FOR ROOFS AND SIDE-WALLS

To Remodel an Old Home

Send kodak picture or photograph of an old house and ask our Service Department for suggestions. Sketch and color scheme furnished without obligation.

WEATHERBEST STAINED SHINGLE Co. Inc.,
925 Island St., North Tonawanda, N. Y.
Enclosed is 10c (stamps or coin). Please send WEATHERBEST Color Chart, Portfolio of Photogravures showing WEATHERBEST Homes in color. Also enclose book on Modernizing and Reshingling Old Homes and poster showing winners in remodeling contest.

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Address



"No wonder Wool 'O' Rugs are the vogue"

—by MARY STARKE



"So many women nowadays are breaking away from the conventions of old-fashioned room furnishings! One sees it in decorations of every description. But nowhere has there been more change for the better than in floor coverings.

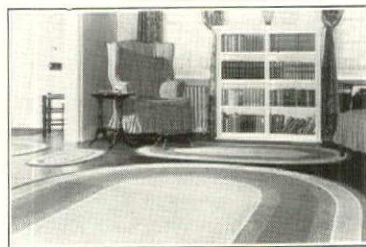
visions of rooms rejuvenated under the spell of Wool "O" colors come dancing into one's head.

"There are all sizes to be had, from the small throw sizes to room sizes nine feet by twelve feet and even larger. For creating ensembles with varying



Rugs such as Wool "O" Rugs seem to combine just the qualities that are being sought. Their pleasant shapes, now so much in vogue, add a truly delightful touch of softness and hominess. You are glad to have them near you. They are what I call 'friendly rugs'!

"Of course the marvelous Wool "O" color combinations and textures are actually the crowning touch. The rugs are reversible, made of wool through and through, in such tantalizing shades and hues that



sizes they are simply superb. And they are marvelously easy to clean. Do make a note now to see Wool "O" Rugs at the first opportunity."

~ ~ ~

Genuine Wool "O" Rugs are sold in rug departments everywhere and are easily distinguished by the Black and Gold Label. A 22x36 inch Wool "O" costs \$4.75; a 25 x 42 inch is \$6.50. Larger sizes in proportion. The company making them is The Wool "O" Co., with studios at 1101 Frankford Ave., Philadelphia, Pa.

Send today for Colored
Illustrations, Portfolio E

Wool "O" Rugs

SPRING MAINTENANCE

(Continued from page 124)

stores them away for fall planting. This seems a great task, and while it rids the garden of the unsightly yellowing leaves it doesn't seem to be important enough to advocate. I usually plant a few Tulips each year to make up for those that will probably fail to materialize, and the Narcissi are left in place for three or four years, then they are dug up and divided. Of course, if one has a very definite color scheme, or if the spring display of Tulips is very important, then they should be taken up and replanted new in the fall. I say new, for Tulips are rather difficult things to handle and have them come out as you would like the next year. Their second planting had better be in the cutting garden.

ANNUAL FLOWERS

Annual flowers present another spring problem. We should employ many more of them in the perennial garden than we do, for they are so valuable in carrying on the color succession during the summer months when many perennials appear to be resting. Some people like to sow the seed directly in the ground where they are to bloom, but this entails a great deal of thinning out or transplanting, and it seems to me that the best method is to sow the seed in flats or seed beds, and transplant once before the seedlings are ready for their locations in the garden. In this way healthy, stocky plants may be obtained. Many of the more difficult varieties, or those that need to be started indoors early, such as the Verbena, Heliotrope, Snapdragon or the better varieties of Asters and Zinnias can be easily purchased, but if we boast a coldframe or hotbed we can be very independent.

The work of maintenance in the perennial garden does not cease with the division of plants or the sowing of annuals. There are such weighty questions as pruning, disbudding, cultivation, staking and spraying, things that are best learned through bitter experience or the reading of a few of the many good books on the subject of garden making and keeping. Briefly it can be said that the best time to prune flowering shrubs is when they are in bloom, but failing this we should prune them immediately after. Thus we escape the danger of removing next year's blossom buds. If we take out the old stalks and cut back those branches that are too long we will do enough pruning. No bush should be pruned to keep it small. If it gets too large remove it to a place where it has room, and then replace it with a smaller one.

To disbud or not to disbud is always a question. It is best answered by asking ourselves whether we prefer a cluster of small flowers or a single gigantic bloom. Peonies and some

Roses, as well as the fall blooming Chrysanthemums, are the ones that need this consideration. If we decide to disbud, remove the side buds, leaving the central one to develop. Annuals need a similar operation. With them it is generally called "pinching-out," and consists of the pinching back of the main stalk, thus causing the lateral ones to develop.

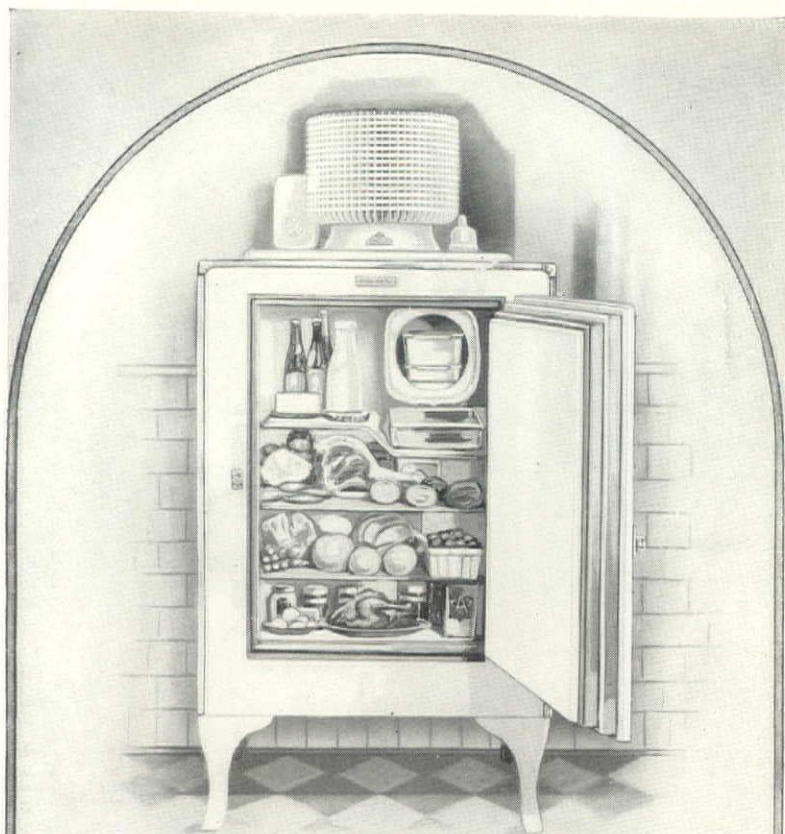
Strong stakes, painted a neutral color or a good green, are necessary for all plants that grow above two-and-a-half feet, and which are not overly sturdy. Delphiniums, Hollyhocks, Lilies and Dahlias are among these. Sudden winds and hard summer rains are apt to play havoc with our choice blooms and brittle stalks if they are not protected by staking. Then, too, such annuals as Cosmos, Gladiolus and frequently African Marigolds are better off with stakes than without. These stakes should be put in place when the plant is about half grown, and as it increases in height it should be tied with pieces of raffia, not so tight, however, that the stalk is bruised.

Cultivation in the garden in the spring is necessary to loosen the winter-packed soil so that the warm rains and air of spring can penetrate down to the roots of the plants. This operation will also remove any biennial or perennial weeds that may have crept in last summer when we were unaware. The cultivation, however, should only be a couple of inches deep so as not to harm the bulbs, and we must be very careful to locate those late comers which have not yet thrust their heads above ground. A sprinkling of bone meal and a bit of lime may be added now and worked in easily.

DISEASE AND BUGS

There seem to be two bugs and at least one fungous disease for every choice flower. There is, for the most part, no remedy for fungous diseases. It is a case of prevention being better than a cure. The worst diseases of this nature that the perennial garden has to cope with are the blight on Hollyhock leaves, and the black rust on Delphinium, although leaf spot on Roses and the mildew of Phlox are ugly. To combat these if they are present, or to prevent them if they are not, one must begin immediately in the spring to spray the plants with a weak solution of Bordeaux mixture. As the plants increase in size continue with the spray at least once a week. It can be stopped when the plant is in bud, but if you are planning on their foliage after bloom the operation must begin again. If, on the other hand, these diseases do creep in the only recourse is to remove the leaves that are infested and burn them. If it still progresses unchecked, cut the plant down and burn it, replacing with new stock.





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And this great food storage space is just one vital element of value!

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All the mechanism of the General Electric Refrigerator is enclosed in the air-tight steel casing inside the coils—hermetically sealed—with a permanent supply of oil. All work is *completed* in the factory, where it is tested and retested. No additional work is done when the refrigerator is installed. The unit is merely lowered into the top of the specially designed cabinet. Remarkable, too, is the absence of all belts, fans, pipes and connections.

See these unusually quiet refrigerators. Study them carefully from every possible angle. Remember that they are made and guaranteed by General Electric. And just drop us a card for Booklet N-4. It gives you complete specifications.

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Your Perfect Servant

HERE she is at last! When this Perfect Servant comes into your kitchen, drudgery flies out the window. She will help you to better housekeeping and give you the time and strength to be a better home-maker.

In cooking and baking, this Maid will do virtually everything, electrically, better and quicker than you can do it by hand. She is never tired and never lets you get tired. She will improve the quality of your foods and make them more wholesome.

She mixes, beats, whips, slices, chops, freezes ice cream and does 101 other food preparing tasks with a speed and thoroughness that you must see to believe.

And if you have a flesh-and-blood maid in your home, this Electric Maid will prove no less a blessing. For she will make your real maid more contented and efficient and encourage her in sanitary methods.

Attaches to any light socket—costs 1c an hour for current—so simple a child can operate it.

If you will fill in the coupon below, we will tell you all about this wonderful invention.

THE KITCHENAID MANUFACTURING COMPANY
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Grinds your coffee, fresh, for each meal, in a jiffy, preserving its aroma and flavor. Also spices and cereals.

Chips the ice and freezes ice cream and other frozen desserts, without hand cranking. Automatically signals when done.



Slices all vegetables and firm fruits uniformly and quickly, as thick or as thin as desired. No mashing or mangling.

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Electrical Food Preparer for the Home

THE KITCHENAID MFG. CO.
Dept. HG 48, Troy, Ohio

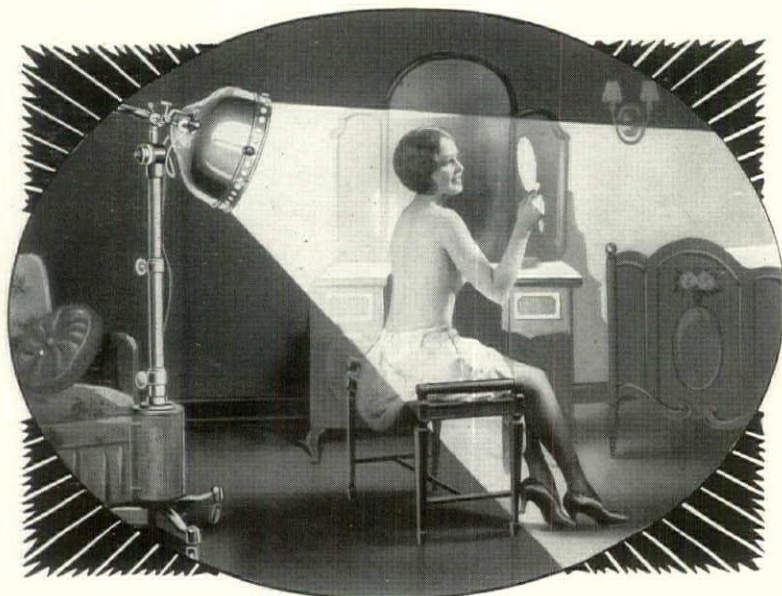
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~for HEALTH·BEAUTY·YOUTH!

A COMPLEXION glowing with the rosy hue of health—eyes that sparkle—hair with a glossy lustre, thick and luxuriant—these are the true attributes of natural beauty. Science now brings them within the reach of every woman, and in a sensible, safe, delightful new way.

Beauty depends largely on good health, and to have good health you MUST get sufficient pure sunlight. For pure sunlight builds rich red blood—tones up the entire system, clears the skin, builds resistance to disease, and gives you the glowing energy and appearance of radiant youth.

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Outdoor sunlight at its best is fickle. Rain, clouds, smoke, fog,

as well as clothing, screen out the little ultra-violet that filters down to us. We can not spend hours outdoors with our bodies exposed to the sun's rays. And we do not need to, for sunlight at home is now a REALITY, made possible by science.

A few minutes spent each day with the new Battle Creek SUN-ARC Bath will amaze you with its results. It gives you new energy, new strength—tones up the entire system—adds sparkle to your eyes—rich natural color to your cheeks. You feel made-over. Consult your Doctor about the benefits of artificial sunlight—even more beneficial than natural sunlight.

Send for Free Book

Keep the entire family fit by periodic sun-bathing the SUNARC way. Write TODAY for "Sunshine and Health," a fascinating new book, telling how you can enjoy SUNARC Baths—right in your own home. Send for your copy—TODAY!

SANITARIUM EQUIPMENT Co.
Dep't. 1121 J Battle Creek, Mich.

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Battle Creek
Sun Arc Bath
"SUNSHINE AT THE SNAP OF A SWITCH"



May-flowering Tulips and Pachysandra form an interesting combination for lawns. The foliage of the bulbs will not be unsightly when it withers, for the Pachysandra will hide it from view.

COVERS FOR MANY CONDITIONS

(Continued from page 121)

In choosing ground covers we are interested in their habit of growth, density, attractiveness of foliage (for we seek to have them of good appearance during as long a period as possible) and their degrees of hardiness under trying conditions. It is well if they bear attractive flowers or fruits in season, but this is a secondary consideration. Their habit of growth is the one most important factor, for we must secure only those varieties which make close mats of foliage or have creeping or spreading growth. The so-called creepers, trailers and vines are the best for our purpose, although a number of perennials of spreading habit may be utilized. Evergreens have the most attractive foliage for the longest season and as far as possible we should confine the majority of our plantings to them.

By hardiness under trying conditions is meant the cold, shade and drought resisting qualities of the plant, so in going through lists of plant material we will be wise if we choose those which are most often found growing in the semi-shade of the forest, on rocky ledges or sandy banks, for such plants are undoubtedly equipped by Nature with roots able to cope with difficult situations.

The question of where to use ground covers is a complex one, for there are a great many places where they would serve to advantage in our landscape scheme. The appearance of raw earth is distasteful to many people and they strive to cover open spots with plants, as thoroughly as possible.

We are all familiar with the need of a mulch of some sort in every garden. In our flower beds we usually employ a dust mulch which is created by cultivating after each watering or rainfall. These mulches keep the sun from robbing the soil of too much moisture. In shrub areas, however, it would be too large a task to maintain such a high degree of cultivation, and furthermore, many shallow rooted things dislike to have the soil stirred about.

Of course, as a shrub increases in size it merges with its neighbors, forming a thick mass which shades the ground and retards evaporation, but the front edge is always somewhat bare. Here is a place to use ground covers, particularly such things as Sweet Woodruff, *Nepeta mussini*, Shrubby Cinquefoil, Glossy Winter-creeper, Myrtle or English Ivy.

Ground covers are particularly valuable in the Rose garden where the bare ground between plants is particularly unsightly. Here shallow rooted annuals such as Portulaca, Sweet Alyssum, or even Heliotrope are of outstanding merit. Many of our choicest plants, among them the Rhododendron, Azalea and Laurel, require a mulch of some sort at all times and prefer a planted one to the artificial variety.

Again, we are many times called upon to solve the problem of a rocky ledge or sandy area in a landscape scheme where most shrubs or perennials will not grow but where ground covers of the Bearberry, Sedum and Sandmyrtle type will do well. Steep banks and terraces, where the maintenance of turf is difficult, are best treated with ground covers of the trailing sort. Among these the Roses, Honeysuckles, Ivies and varieties of *Euonymus radicans*, *Nepeta* and the creeping Phloxes may be mentioned.

The most important use of ground covers, however, is in those places where we would prefer to have smooth lawns, but where the conditions of shade and root competition are such that grass will not thrive. It is often pathetic to see the struggle which some home owners have in trying to make grass grow under a Maple or an Elm. Rather than struggle against Nature we should join forces with her and employ her method of covering the ground under such conditions. Small vines, perennials or Ferns will grow and all feeling of bareness is banished. How much better than to dig up, re-seed, fertilize, water

(Continued on page 214)

The Elusive Charm of Color in Woodwork



Beautiful
birch

In this vogue for color everywhere, your home trimmed in birch with doors, floors and veneer paneling of birch, all finished in the marvelous new color stains developed especially for the glorification of this Northern cabinet-wood, will be a permanent delight and win the enthusiastic admiration of your friends.

These new transparent penetrating stain finishes bring out the full richness and enthralling beauty of the attractively figured birch grain. They are available in a wide range of colors and tones—from light, cool green to deep, mellow brown, from a delicate orchid to rich, rare ebony. Thus, you can have a different color scheme for each room, all equally beautiful. Exquisite effects are secured by misting and "high lighting" the paneling of rotary-cut birch veneers.

Beautiful birch in these new "in the wood" finishes, makes easy to clean woodwork, too. It is only necessary to go over the surface occasionally with a cloth containing a little oil to keep this birch woodwork in perfect condition. And, the nearly "mar-proof" hardness of Wisconsin-Michigan birch is insurance that it will retain a fine appearance indefinitely.

Let us give you all the facts about this premier cabinet-wood. They are concisely stated in our new "Beautiful Birch" brochure, together with illustrations of many fine interiors by eminent architects. Send you free upon request. Address

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**"Beautiful Birch for
Beautiful Woodwork"**



For fine furniture—

The simplest treatment is also the best—**VERNAX*** cleans, protects and polishes.

NOT always is it true that the best treatment is the simple one! Yet since VERNAX was put on the market, home-owners have discovered that this rich furniture cream is less trouble to apply than old-fashioned "polishes"—and that it also brings their furniture to its finest possible condition.

VERNAX is the formula of an expert on fine woods and their care. It was tested out on rare old pieces. It fed and nourished the long-starved wood, and made it gleam with a rich, lustrous bloom.

Even if VERNAX were difficult to apply, it would be the logical treatment for antique and modern furniture. But it is simplicity itself to use. Smooth it gently on the wood to clean the surface, then give a final brisk going-over with a clean cloth. That is all! No oily scum is left, no high, artificial gloss. VERNAX literally *brings out* the natural lustre of the wood—an effect once thought possible only after laborious hand rubbing.

Send the coupon today for a liberal trial bottle.

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—a bathroom paper French
as the Fleur-de-lis...in lovely
harmonizing tints...and deli-
cately scented.

—by NAOMI JALENE—

Dear Friend:—

"In your living room, you have color; in your bedroom, you have color. Today, there is probably color even in your bathroom. A colored shower sheet, perhaps, colored tiles or tinted walls. And now—voilà!—you can have—tinted bathroom paper—**SOISETTE** Bathroom Tissue, to harmonize with your bathroom color scheme.

"For I have made my Soisette not only in sheer white but in a light blue, a pastel pink, a delicate green, and a lovely orchid. Already hundreds of women have written to tell me how Soisette, tinted with pure vegetable colors, dresses up the appearance of the bathroom.

"And my Soisette is not only tinted, it is scented too—scented with a delicate suggestion of exquisite perfume.

"My Soisette, so silky and fine and good, is unlike any other bathroom paper. For it is made from my own French formula. And from France, as you know, come the finest tissues made.

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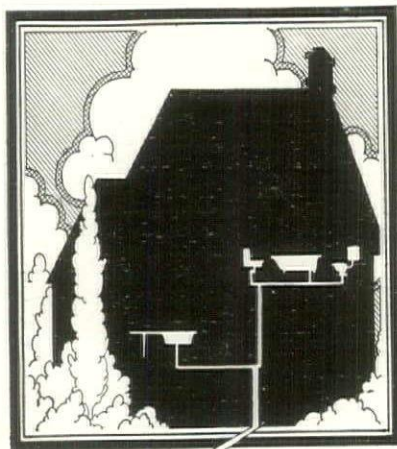
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☐ Pure White ☐ Light Blue ☐ Orchid
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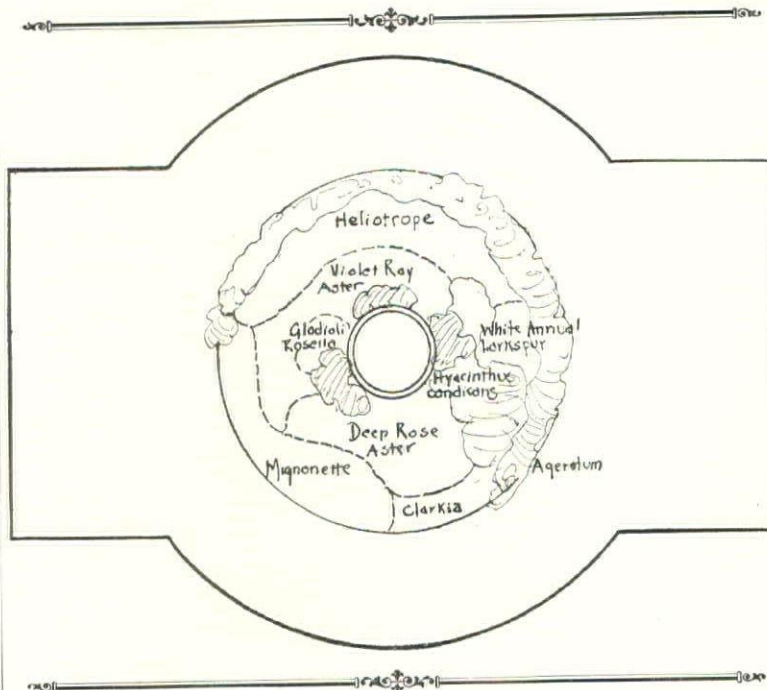
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Tells how you can have scientific sewage disposal at little cost in your suburban or country home.

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range of effect one can get with the new chrysanthemums . . . the perfectly beautiful kinds of iris now purchasable . . . peonies, vines . . . the so-much-in-favor rock gardens . . . wild gardens . . . pools and brooks . . . trees and shrubs . . . references and lists . . . in brief, the most compact and convenient manual of gardening that a garden lover could possibly put in the handiest bookshelf . . . an assurance of a good luck garden.

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224 pages . . . 650 illustrations

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And I would load my flashlight with genuine Eveready Batteries, to be sure of strong, white light every time I called for it. Yes, Sir, the battery's the thing, and Eveready's the battery. Remember this!

Get the flashlight habit. It's just common sense, Man!

Glistening white



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Sani-Flush cleanses the toilet better than any brush. Marks, and stains and incrustations disappear. Sani-Flush reaches the trap, and banishes odors.

So easy to use too. Just sprinkle it in the bowl, following directions on the can, and flush.

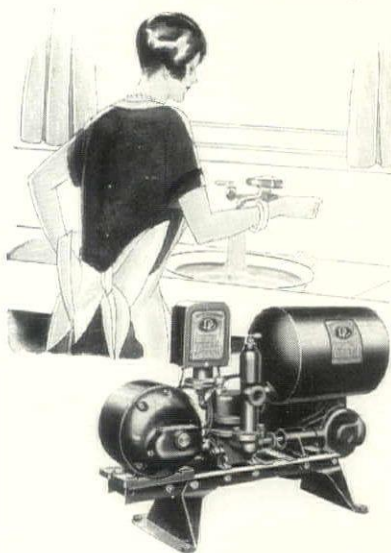
Keep Sani-Flush always handy. Buy Sani-Flush in new punch-top can at your grocery, drug or hardware store, 25c. Canada, 35c.

Sani-Flush

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
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If you do not have central station current, or an individual electric plant, let us tell you about Delco-Light. It will give you all the electric light you want—and power for the pump and other power requirements. Write for booklet, or ask the Delco-Light dealer to see you.



Water under Pressure —for Suburban and Country Homes

MAKE sure of a dependable water supply for your suburban or country home. Have a strong flow of water at the turn of a faucet in bathroom, kitchen and laundry. The D-L Electric Water System will give it to you. It will give you water under pressure for sprinkling lawn and garden. It will give you protection against loss from fire.

A Product of General Motors

The D-L Water System is a product of General Motors. That's assurance of its high quality and mechanical excellence. It can be operated from any central station current, or on power from any individual electric plant. It saves time and work. It is quiet in operation, dependable in service, low in price, economical to use.

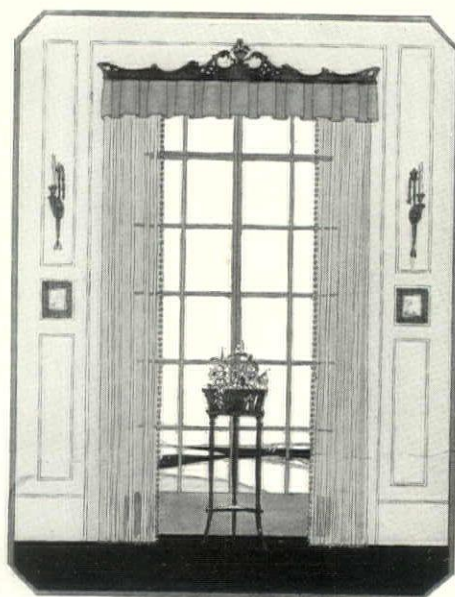
GET THE FACTS The Delco-Light dealer in your locality will gladly help you select a D-L Water System, either deep well or shallow well. He will tell you how low in price it is—explain the liberal General Motors Payment Plan. In the meantime send for our valuable, new free booklet, "Water." Mail the coupon below.

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Subsidiary of General Motors Corporation
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Plants for Suburban Homes and Farms



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Dept. P-19, Dayton, Ohio.
Please send me a copy of your free
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"ISN'T IT JOLLY?"

When people come into your house for the first time, does it open their eyes and loose their tongues? Do they say, "Why, isn't it jolly! Isn't it utterly delightful!" . . . Or do they wish you'd give them something to drink—quick?

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223-page book that fairly crackles with them—ideas on everything from architects to andirons—from Elsie de Wolfe's living room to somebody's two-by-twice little honeymoon breakfast nook.

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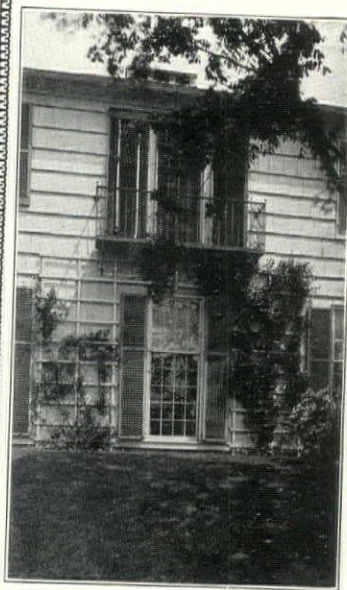
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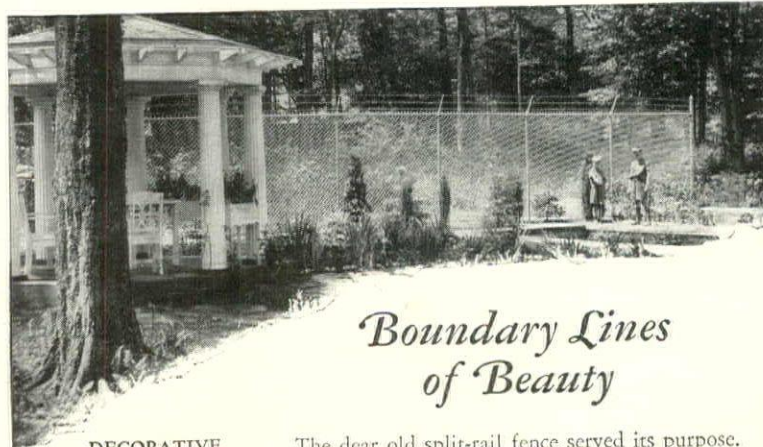
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There you will find leading architects specifying Creo-Dipt roofs and side-walls. There you will see old Creo-Dipt houses, more delightful than when they were built. The sheer *beauty* of these Creo-Dipt homes will convince you.

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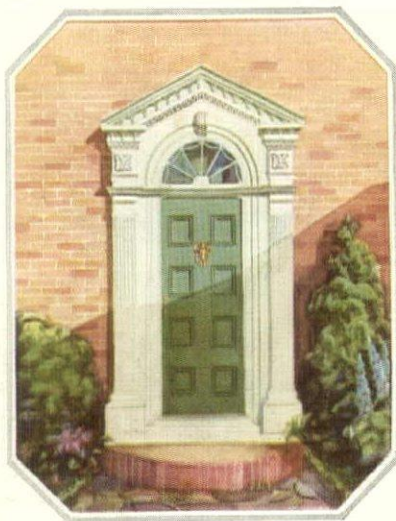
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CREO-DIPT
Stained Shingles



A Sargent knocker of the patriotic eagle design so popular in the early Republic. On this doorway from Bristol is an original eagle knocker. Ask for knocker No. 16.



The "Newfane" is a decorative knocker of authentic Colonial design. Sargent offers other door knockers of various shapes. This one is listed as door knocker No. 9.



DOORWAYS THAT ARE AN AMERICAN HERITAGE

*For classical doorways like those exhibited in the Metropolitan Museum
there is correct Sargent Hardware of solid brass or bronze*

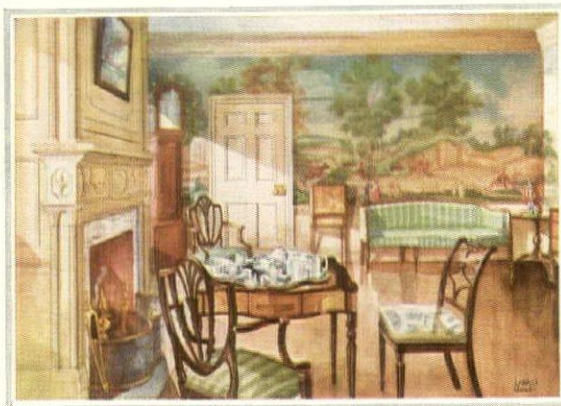
WHETHER from the leisurely Southern Colonies, from bustling little Old New York, from Quaker Philadelphia, or rigorous New England, Colonial doorways must always be associated with the sweep of humanity that has passed through them. Notables and citizenry of our early Republic have sounded their gleaming knockers, have lifted their firm latches and turned their solid knobs.

Such doorways from many of the thirteen colonies have been preserved by the Metropolitan Museum in permanent or temporary exhibitions. Doorways like those illustrated, are not only rich in historic associations—they are an artistic heritage of American industry and craftsmanship. In every detail they offer a wealth of suggestions for those who design homes in the American tradition.

The entrance doorway is from Bristol, Rhode Island, of the early 19th century. Here, the hardware consists of a welcoming brass handle with thumb latch, and (patriotic citizen!) a conventionalized American Eagle knocker to tell passers-by of a home-owner's pride in the new Nation. The Eagle won widespread popularity in the early eighteenth hundreds... it blossomed as decoration on clocks and woodwork, turned up on porcelain ware sold to seafaring New

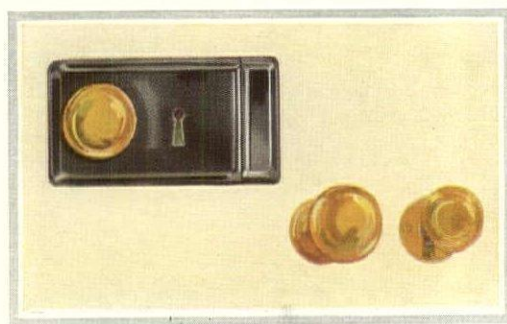
Englanders by Chinese merchants, and was a favorite design in builders' hardware.

The interior shows a typical early 19th



century parlor "north of Boston." It is from the Eagle House, formerly Brown's Tavern, Haverhill, Massachusetts, erected in 1818. A colorful hunt rides from start to kill around the room on French wallpaper. The door is six-paneled and has a stalwart rim lock with brass knobs. In

A dead black Colonial rim lock with cast brass knobs and with drop key plate. Lock No. J3525 (also made in solid brass, B3525B). Knobs No. 1608. Key plate No. 808.



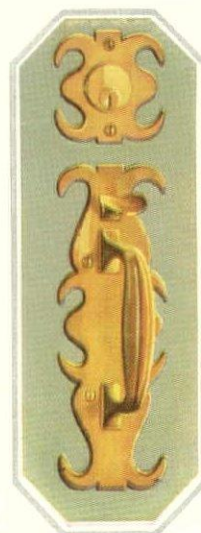
SARGENT
LOCKS AND HARDWARE

Early American interiors, rim locks, combining black iron with brass knobs, are always appropriate. On doors of light color they stand out particularly well. The strength of their construction itself suggests sturdy Colonial character.

Hardware in this tradition is manufactured for present-day builders by Sargent. Hardware of solid brass and solid bronze and of authentic Colonial or Georgian design. Some pieces are reproductions of actual 18th century and 19th century originals found in collections of Early American door hardware, and many are similar to the pieces in the Metropolitan's exhibitions. Complete sets of hardware for interior and exterior use in twenty-seven Colonial designs are standard Sargent items.

Of course this solid brass or solid bronze hardware is permanent. The moving parts are carefully machined and fitted. Wear is minimized, and quiet, smooth operation is made a certainty. Hardware by Sargent is faithfully built for generations of use.

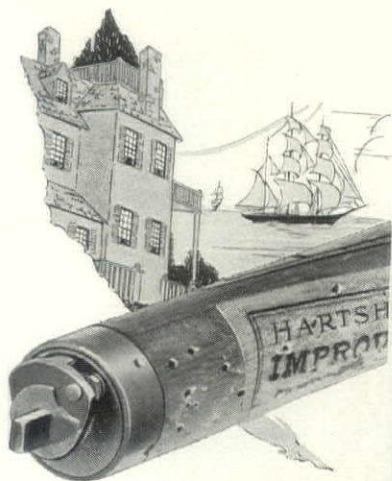
Write for the free booklet, "Hardware for Utility and Ornamentation." It is a compilation of Sargent designs, and will be cheerfully sent upon request. Select Sargent pieces with your architect. Sargent & Company, 31 Water Street, New Haven, Conn.



A Sargent handle that closely follows the Early American original from which it was designed. Thumb latch and cylinder lock. Of brass or bronze. No. 2061. As well as handles, Sargent also offers a variety of solid brass knobs for your Colonial entrance.

This entrance handle with thumb latch, restrained and simple, is particularly suitable for many different Colonial doorways. The accompanying Sargent cylinder lock is of appropriate form. Ask for Sargent entrance door handle No. 3161.





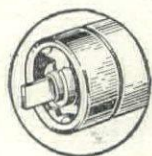
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...where
New Bedford men
went down
to the sea
in ships

THROUGH the storms of sixty years while New Bedford was losing in romance and gaining in greatness, this Stewart Hartshorn Roller looked out from a window and watched sail giving way to steam.

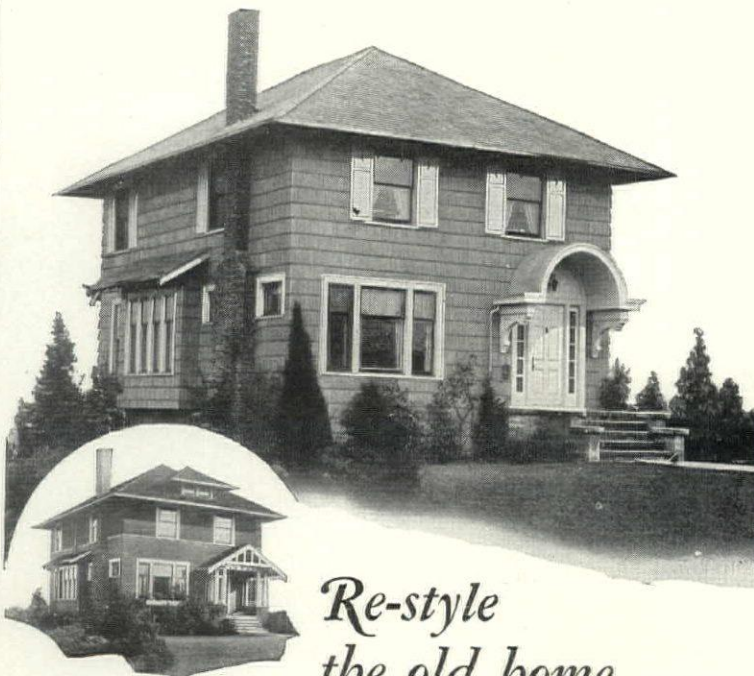
No wonder most people who like dependability won't accept any shade roller that doesn't carry the name Hartshorn.

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the old home...
with Edgwood shingles**

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"Since we remodeled our home with Edgwood shingles, our fuel bills have been cut 25%. Another thing—our home has a northern exposure and since remodeling we are quite comfortable with normal heating, when winter northeast winds are blowing."

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Appearance: Edgwood shingled roofs and sidewalls are beautiful . . . no other material is more adaptable to architectural design and color harmony.

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Your architect, contractor, or lumber dealer can offer you advice about remodeling. Ask them about Edgwood red cedar shingles. Write for free booklets "Re-styling the Old Home" and "Edgwood Homes."

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Cut edge grain—will not warp, cup or curl

CUT FROM THE MIGHTY CEDARS OF BRITISH COLUMBIA



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that floor!"**

"We simply must
get new casters before it's
completely ruined"

"And I insist on Bassicks. Everyone tells me that Bassicks are thoroughly dependable—safe for floors and rugs—and safe for furniture too."

With the lightest push, furniture moves easily—quietly—quickly—on Bassicks—without marring floors—without straining furniture.

Isn't it about time you stopped dragging and lifting furniture, when it rolls so easily on Bassicks?

If your hardware dealer cannot supply you—we will. Just make selection from list below and send with remittance and dealer's name.

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Fibre Wheel For use on carpets, rugs, linoleum and composition floors. (Sizes Below)
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For Heavy Weight Furniture
FFB \$2.00 set FFB \$1.30 set FFB \$0.80 set

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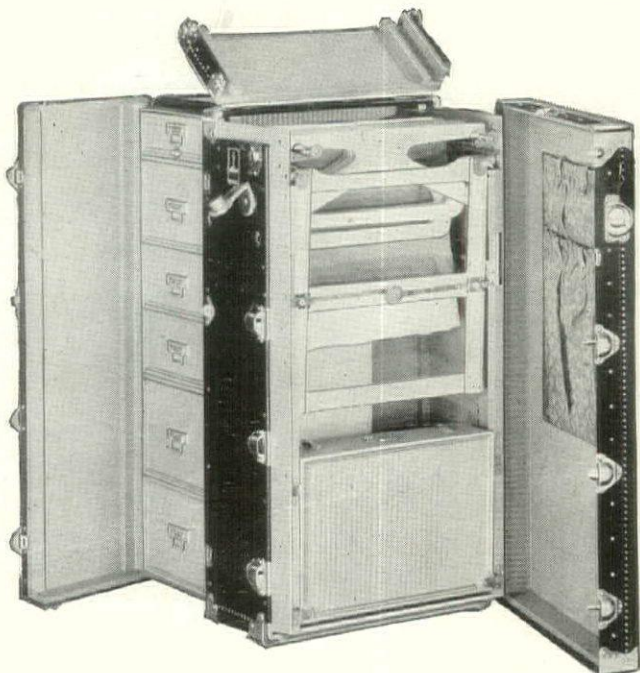
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Casters**
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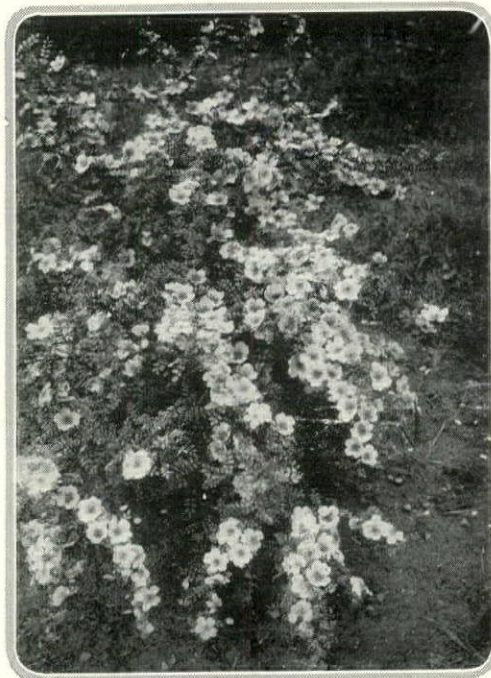
On one side are hangers for your clothes, on the other side a chest of drawers for your smaller things. This is indeed a trunk for those who appreciate the most luxurious in traveling equipment.

When the doors are closed and the reliable lock snapped, away you go on your travels with no more trouble or effort than closing the door of your closet at home.

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OSHKOSH TRUNKS



Could a garden be complete without at least one of those golden fountains, Father Hugh's Rose?

IF I WERE TO MAKE A GARDEN

(Continued from page 101)

bunda) and Ink Berry (*Ilex glabra*); *Viburnum Carlesii* would also have a place nearby. By planting the evergreens on the shady side of the house I would guard against the damaging effects of King Sol's strong rays in February and early March and I would enjoy color in season and restful green throughout the year. Beneath this planting there would be bulbs in variety. Color in spring, color in summer, color in autumn and color in winter would be my ambition.

A broad lawn leading toward the woodland would be deluged on its outskirts with Narcissus of every form, and nearer the house Crocus and Squills would be allowed to dot the skirts of the lawn. I hold with that greatest of living gardeners, William Robinson, that the lawn is the heart of the garden and the happiest thing

there is in it, and I believe that there should be in front of every home a piece of green grass, as spacious as means permit, well-mowed, well-rolled and kept free from worm and weed. Flowers may come and leaves may go but a well-kept lawn goes on forever. It refreshes the spirit through the eye, which never tires. It is most to be admired when it imperceptibly fades into the beyond where such ancient trees as the Oak, Elm, Hickory, Beech, Maple, White Pine and Hemlock spread themselves.

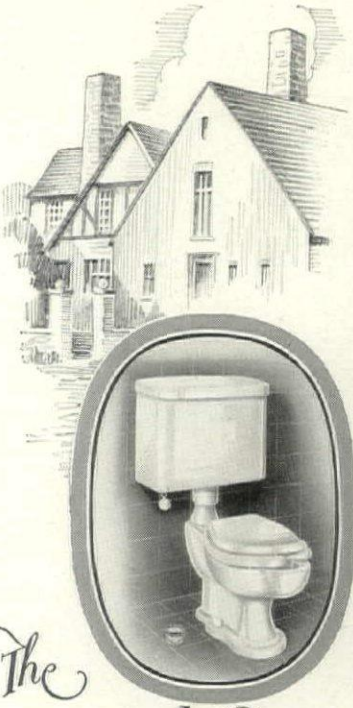
Flanking the lawn and swinging in a semi-circle about the house, shrubs would be planted, not mixed together as an impenetrable screen but individually so that each could show its charms to best advantage. Here would grow bright Goldenbell, fragrant

(Continued on page 210)



McFarland

Very few gardens are able to boast such a naturalistic planting as this, but its effect may be translated on a smaller scale for the moderate-size place



The Improved-Quiet SI-WEL-CLO

Where comfort means health

An uncomfortable closet seat in a measure endangers the health of the individual. Muscles and organs of elimination do not relax properly, hence do not function thoroughly and a constipated condition follows.

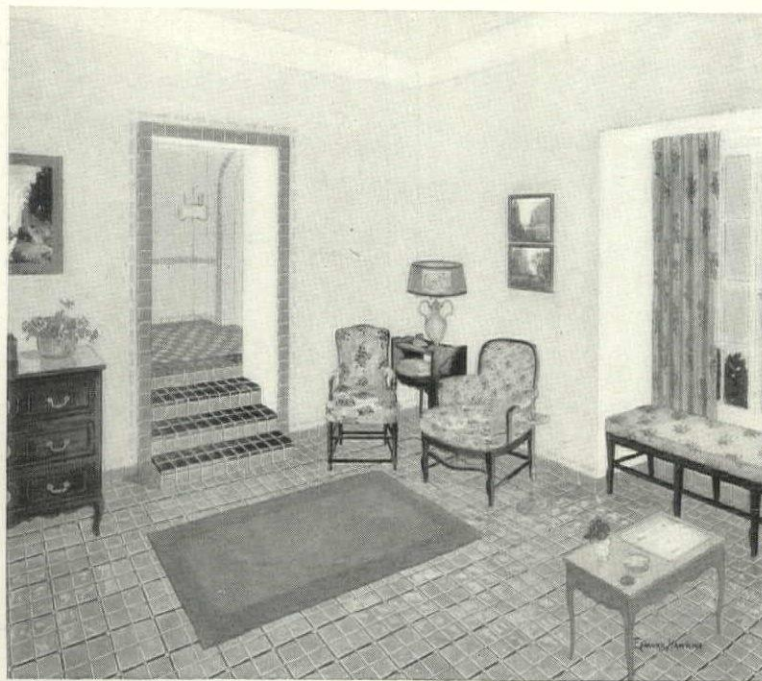
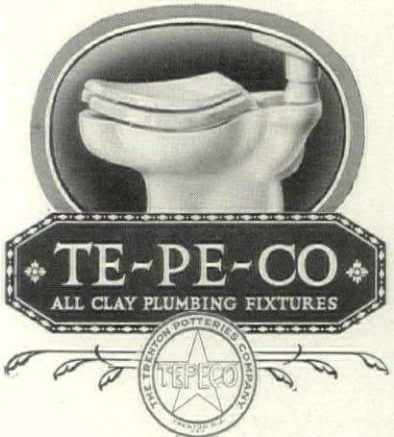
In designing the Improved-Quiet Si-wel-clo fundamental health laws were closely observed—bowl and seat were curved and molded to assist the digestive tract just as nature requires. So now the Si-wel-clo combines sound hygienic features with its other worthwhile improvements. It can be safely stated that the Si-wel-clo is the most sanitary, comfortable and quiet closet yet devised.

The Quiet Si-wel-clo is one of a large family of plumbing fixtures all bearing the well-known Te-pe-co Trade Mark. Look for it at all times. It serves as a guarantee of superior quality.

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WITH DOUBLE HEAT

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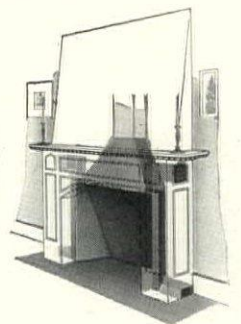
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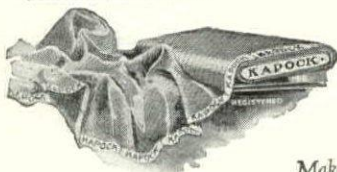
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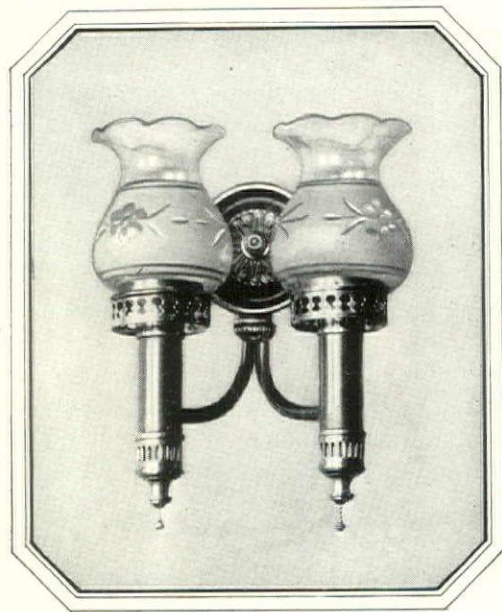
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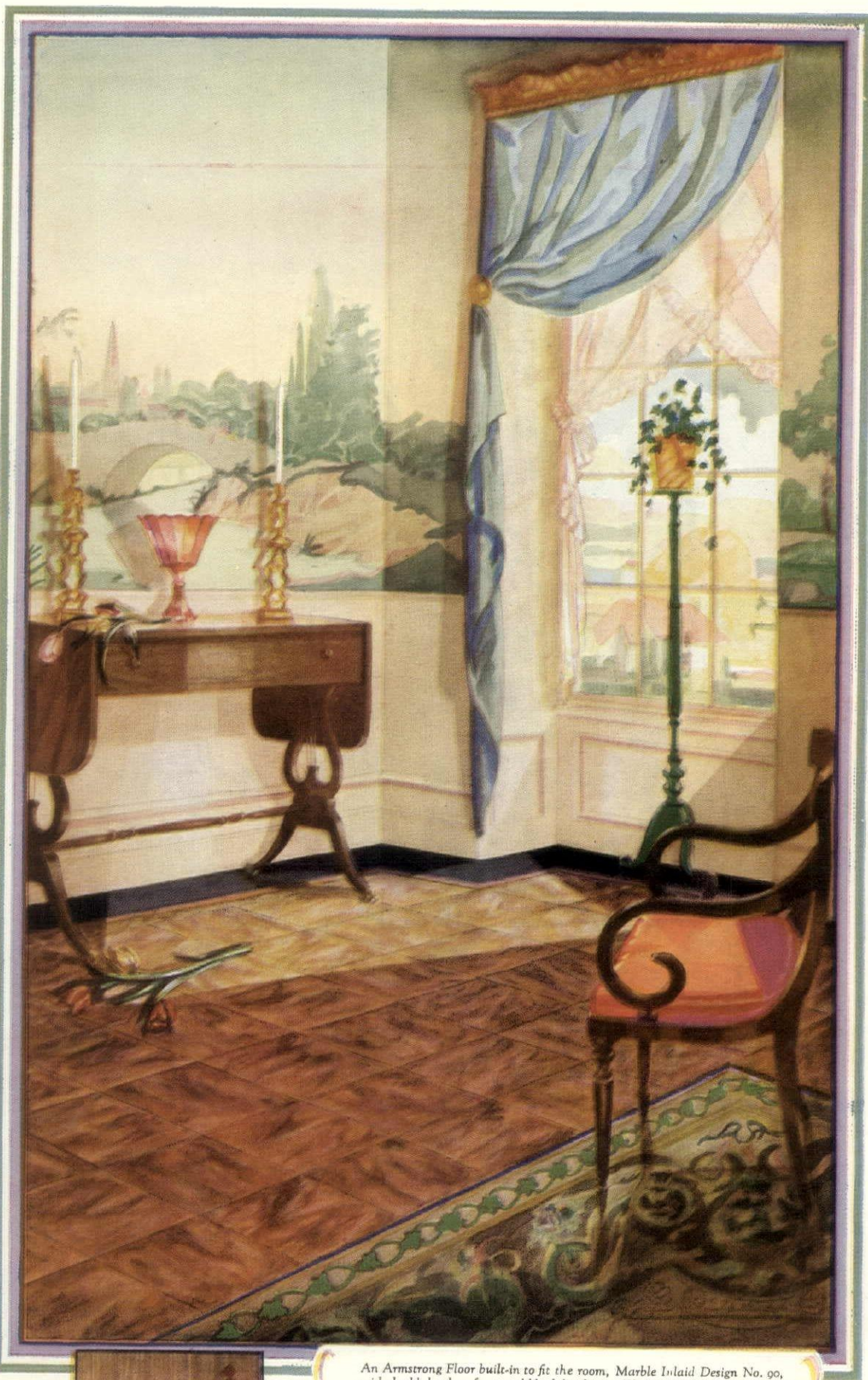
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THE WOOD OF ENDURING QUALITY

THE GARAGE APPROACH

(Continued from page 166)

truction. These stones also attach themselves to the soles of shoes, from thence to hardwood floors and fine rugs. This fault may be eliminated, however, when the drive has been well packed down by a year's usage, at which time the addition of a final covering of pea gravel will maintain the same interesting appearance and be quite free from adhesiveness. It is futile to put down pea gravel when the drive is new, for at that stage it will work down into the screening and become quite ineffectual. The gravel drive should have a 6 inch foundation of 3 inch crushed rocks overlaid with a little clay soil and then rolled into a solid bedding for the final layer of 1 inch crushed rock covered with fine screening.

FINE SCREENING

In still another way is it possible to retain the beauty without the destructiveness of the fine screening driveway: substitution of rough concrete for the screen finish at the termination of its course provides a means of thoroughly cleaning the tires of gravel, and leaving a clean landing place.

Of hard surface materials macadam or asphalt are the least expensive, but these are only practical for level grades. As asphaltum softens readily in hot weather, and becomes extremely slippery in wet or frosty weather, it would be a grave error to use it for gardens with any degree of steepness what-so-ever.

The asphalt drive demands 5 or 6 inches of 3 inch crushed rock, which must be well rolled before the 2 inch coat of asphalt mixed with screening is added, after which it should be rolled again, then sanded. In its proper place the asphalt drive is a delight, as it may be swept and washed, will never permit weeds to grow, and will offer no adhesive materials to cling to tires and shoes.

The most serviceable hard surface drive for level or very slight grades is made of concrete composed of three parts gravel, two parts sand and one part cement, which, when rolled down to the finished level with a rough overbrushing or leveling, is probably the most substantial and cleanest driveway for private use, as it is harder and more durable than asphalt and, when properly laid, is not affected by heat or cold. The concrete drive should be made in forms not more than 10 feet in length, with intersections of tar paper a quarter of an inch thick, to prevent cracking from expansion in hot weather and shrinkage in cold weather. A cracked driveway may sometimes be repaired by filling in with hot tar on a dry day; if this recourse fails there is nothing left to do but take out the entire cracked section and refill with new cement.

Paving bricks, delightfully clean, but extremely expensive, are excellent for driveways to Spanish or Colonial style houses, but will be safe only on level ground.

The gravel drive is impractical for steep grades because it loosens and rolls down; macadam and paving brick are objectionable because of their

dangerous slipperiness during frosty weather. Of what then shall the material be for the straight steep drive? Where space is too limited to swing the course in curves and thereby reduce the grades, rough concrete is the ideal material with which to pave the garage approach. Extreme roughness being the essential factor, the foundation of very wet concrete is mixed in proportions of three of gravel, two of sand and one of cement, after which a layer of 1 inch crushed rock is rolled in roughly by hand so that fully one-third of the thickness remains exposed; then a very liquid mixture composed of two parts sand and one part cement is poured over and brushed in with a broom. Such a driveway will prove safe no matter how steep the grade or how bad the weather.

To maintain an even edge of lawn on either side of the driveway it is necessary to border it either with concealed wood strips, or, better still, little concrete walls. The least expensive will be strips either of fir or cedar from a half an inch to an inch in thickness and 6 to 8 inches in width, which, when buried in the ground as a form for the drive, keep the lawn in a clean hard line, solid enough, after the boards have rotted away, to form a firm natural border. Concrete borders should be not over 4 or 5 inches in height, and if the top is sloped toward the lawn at a 45 degree angle and grown over with lawn it will be quite invisible. If there is no protecting wall the approach to the garage should be made as wide as possible, as the best drivers will occasionally swerve from the drive over into the lawn.

PLANTINGS

Planting of shrubs or flower borders along the driveway will depend entirely upon the layout of the grounds and the amount of space adjoining. A very happy treatment of a drive built against a side bank, or between two banks, is to decorate it with a cliff-type rock garden, which would not only be very charming in appearance but also be a happy disposition of the hilliness, entailing minimum work in upkeep. If such a rockery borders the inside of a plot one or two short flights of steps of natural rock will give a convenient short cut to the main grounds, for in small lots with but a narrow strip of ground on one or two sides of the drive nothing is more attractive or easier to take care of than a plain strip of lawn unbroken by plantings of any description, while if the bordering strip is also the boundary line between your lot and your neighbor's it may, if warranted, be planted in Laurel or some similar evergreen shrubbery to serve as hedge and background for perennial planting.

Driveways on large estates, which extend through rustic gardens or wooded tracts are usually bordered with rough rocks in irregular placing, with an occasional large boulder looming up here and there to keep the driver on the road.

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produced only from young porkers raised in America's famous corn belt, cured in the slow, painstaking way so vitally essential in the development of full flavor-richness—and then, not sparingly, but for days and days, given a finishing touch of lusciousness with real, green, hickory-wood smoking.

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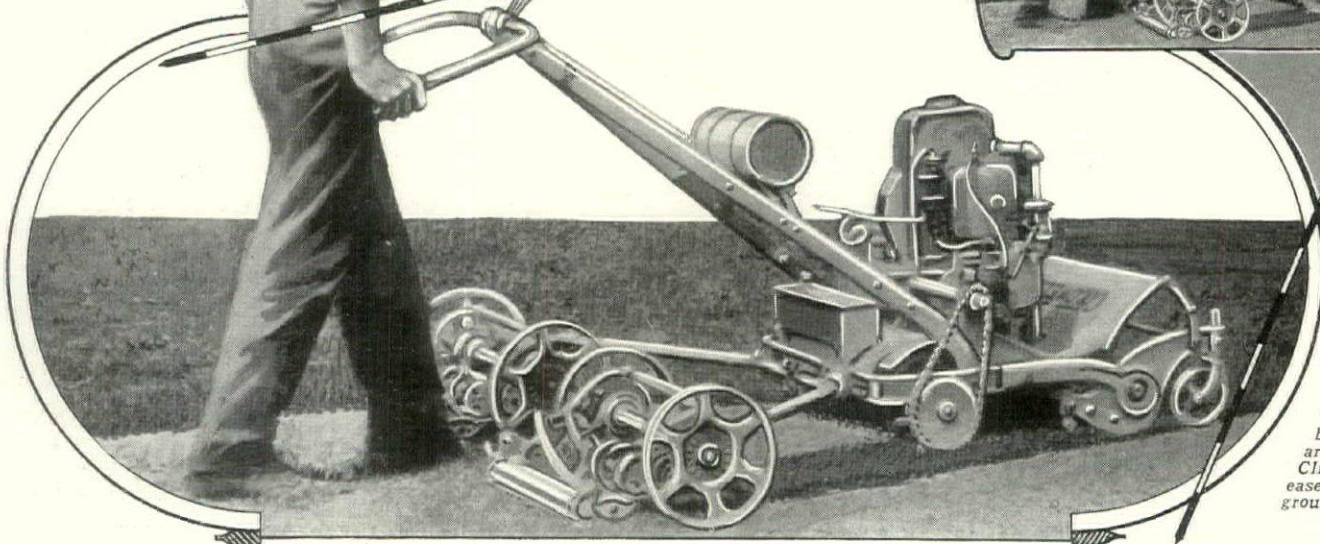
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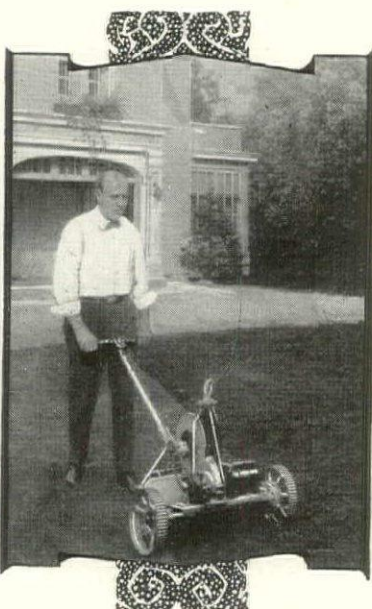
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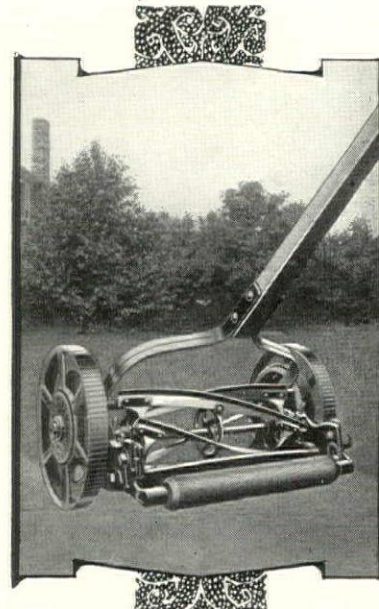
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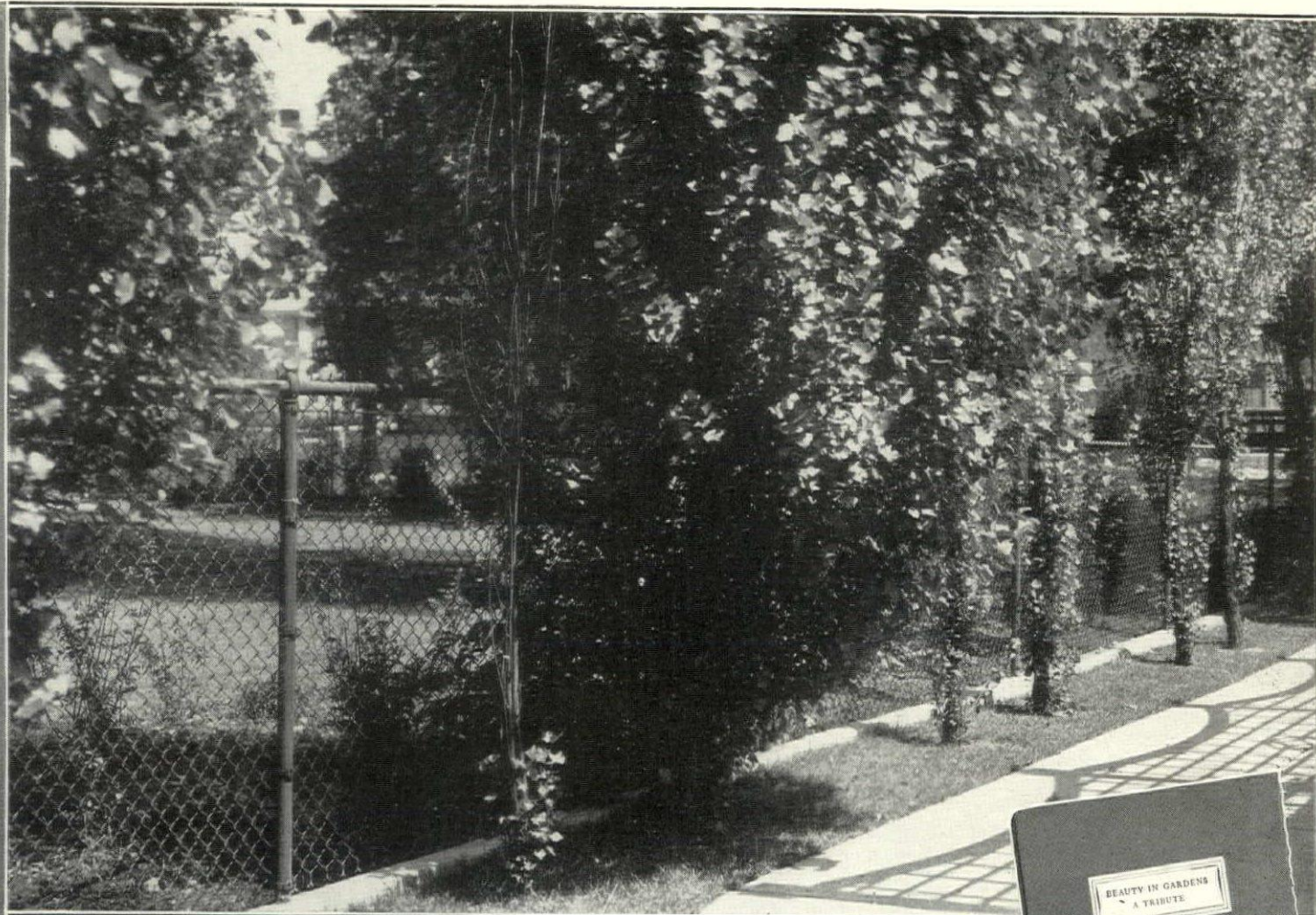
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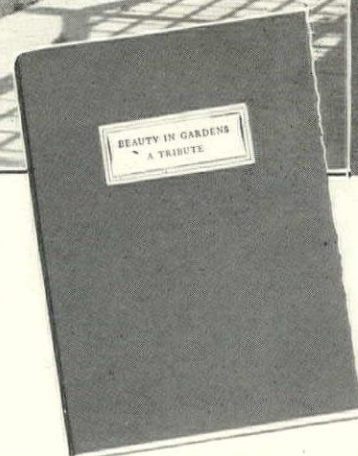
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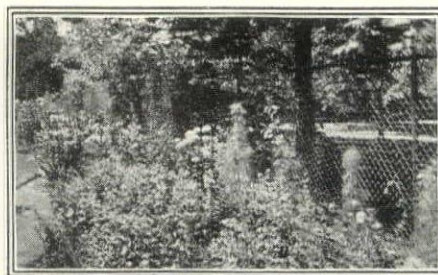
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To obscure the disturbing and ugly on your own or neighboring property, winter and summer, is one of the first considerations when originally planning a garden or developing one already started. Selection of appropriate plantings, backed up by invisible fence protection, is one of the many factors which determine the attractiveness of your home surroundings. "Beauty in Gardens," a notable book recently published by the Cyclone Fence Company, helps you meet these problems through explanations and examples

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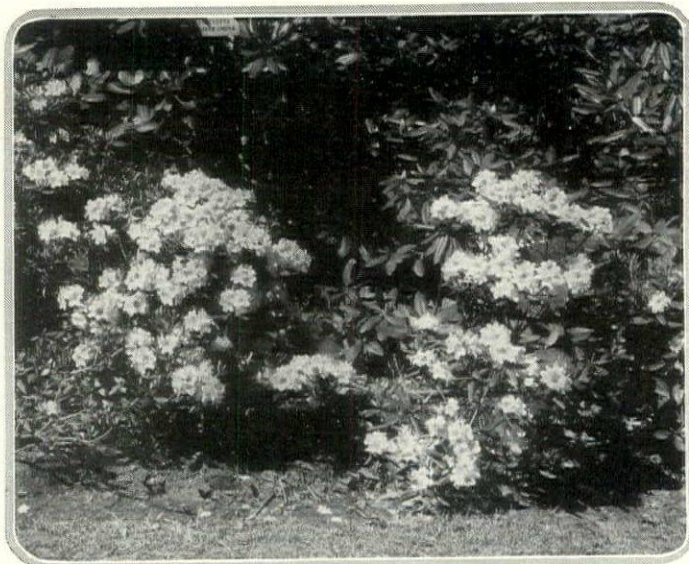
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On the north and west sides of my house would be massed the pink-blossomed *Rhododendron carolinianum*

IF I WERE TO MAKE A GARDEN

(Continued from page 202)

Mockorange, flower-laden Spirea, Pearl Bush, berried Barberry, Coton-easter and bush Honeysuckles. Gray-leaved, pink-blossomed, *Lonicera Korolkowii* and that most delightful of shrubs, the Beautybush (*Kolkwitzia amabilis*), would occupy central portions. Also prominent would be those fountains of yellow and white Roses, Father Hugh's and its white counterpart, *Rosa spinosissima altaica*. Lilacs I would have in clumps, but not the modern French hybrids. My fancy runs to the fragrant, old-fashioned white and colored forms, and as isolated bushes there should be Persian and Rouen Lilacs. Somewhere near the house would be grown for its fragrance that charming Lilac, *Syringa pubescens*, and the old *Syringa, Philadelphus coronarius*.

The guiding spirit in selecting my shrubs would be not merely blossoms in due season but berries of bright colors in the autumn. For this reason bush Honeysuckles, Barberries and Coton-easters would play a prominent part. On fence, trellis and pillar Clematis of varied colors and Roses in pink and white and red would ramble, and I would have as many as space allowed. The modern Hybrid Tea and the Hybrid Perpetual demand too much to find a place, a prominent place, in the garden I would build. Old-fashioned Scotch Roses there would be and fragrant Sweet Briar, nor would certain simple Roses of the countryside be omitted. The seashore Rose (*Rosa virginiana*) and the Prairie (*Rosa setigera*) would have prominence. Some of the bolder upthrust rocks should remain unclad since they embolden the landscape. On others evergreen *Euonymus radicans* would cling, and over others *R. wichuraiana* and its descendants and Bittersweet (*Celastrus articulatus*) would sprawl; elsewhere *Cotoneaster horizontalis* would be allowed to spread its flattened, sail-like branches decked with scarlet in the autumn and early winter. In full sun beyond the lawn Heather in white and purple would be planted and encouraged to form pure swards. In shady nooks Ferns in variety and Lily-of-the-Valley would find a home.

Trees do not make a garden, but a garden without trees scarcely deserves its name. Depending on the area available I would plant somewhere in view of the house a Yew tree, a Ginkgo, the fountain-like Linden (*Tilia petiolaris*), a Tulip tree for its noble, handsome foliage and unique flower and the Yulan Magnolias in white and pink. Crabapples would be essential, both for their beauty of blossom and fruit and as food for the birds in winter. Somewhere near the house I would have the Rosebud Cherry, its weeping branches strung with pink, and its round-topped relative, *Prunus subhirtella*, of which no tree in spring is more delightful. Beyond a Sargent Cherry would rear its beauty. Were a hedge necessary in the scheme of things it should be, if near the house, of Japanese Yew; if well beyond to shut out buildings, of Canadian Hemlock.

As I have said before the margin of my lawn would be drenched with bulbs, the Poet's Narcissus, trumpet-flowered Jonquils, and common Daffy-down-dillies. Could it be arranged a wall of stone or old brick with a dry ditch beneath would separate lawn from meadow and woodland, and in this wall Aubrietia, prostrate Phlox, Wallflowers, Sun Roses, Sandworts, Sedums and, indeed, anything and everything that could be encouraged to grow would find a home. Flowers! flowers! would be the cry, and wherever it is possible for them to flourish they would have their chance.

Ask a small boy what he thought a garden was for and his answer would probably be Strawberries. And no one will deny that Strawberries are a very delightful product of the garden, and what vegetables are so fresh, so sweet and so delicious as those culled from one's own patch? And so, my garden would have its vegetable patch and this would be as large as circumstances permitted. It would be open and unencumbered by trees of any sort. If practical, a wall would surround it and on this wall would grow trained trees of Apple, Pear, Peach and other stone fruits. A Strawberry bed should

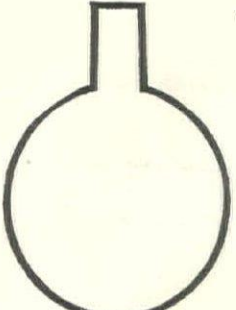
(Continued on page 212)



And, April showers bring roses!



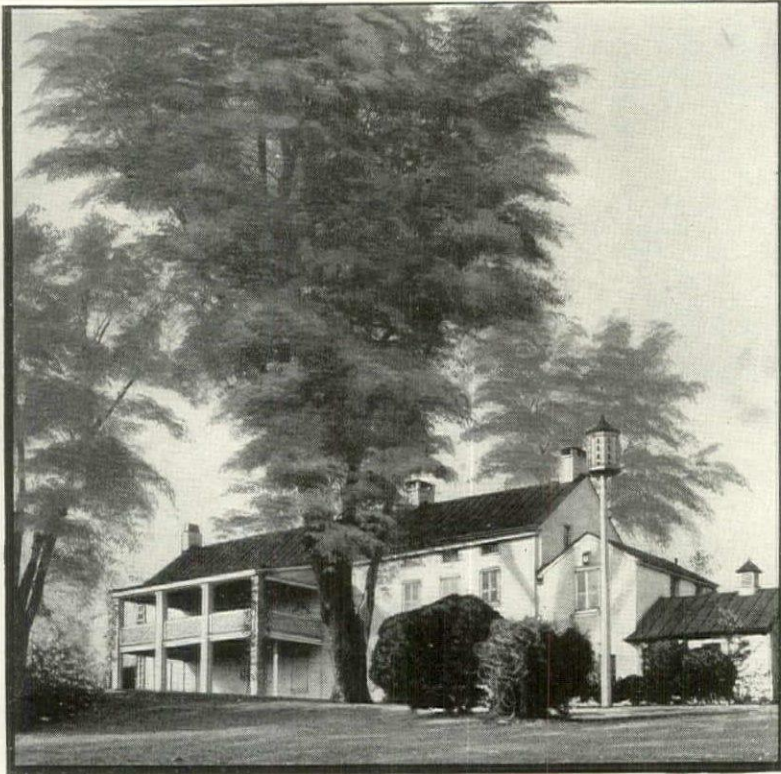
HAVE you thought of a bird-bath or a sculptured vase as belonging only to some great terraced garden? Beautiful Graystone, the garden pottery of Weller Ware, will bring this emphasis, this added interest to your own garden. A bird-bath where the birds really revel—an urn of outpouring vines. The mellow gray contours of Graystone suggest pure pottery of the ancients, seemingly beyond price. Yet Graystone is reasonable. Reasonable, also, is Weller Ware in colors for inside your home—in art pottery and distinctive kitchen ware. Paula Morgan, authority on garden and home decoration, will give free advice regarding any decorative need. Address her in care of The Weller Potteries, Zanesville, Ohio.

WELLER  WARE

ALPINES IN THE ROCK GARDEN

(Continued from page 180)

Science replaces guesswork when Bartlett cares for your trees



Trees under Bartlett care at the Manor House, Winter Quarters Farm, Valley Forge, Pa. Occupied by General Muehlenberg during the Revolution.

THERE'S as wide a difference between the unskilled, hammer-and-chisel tree "surgeon" and the scientifically trained tree expert under responsible supervision as between the old-time surgeon or "leech" and the modern medical specialist. Trees are living bodies, as subject to disease, starvation and parasites as they are responsive to skilled surgery, disease preventive measures and scientific feeding.

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Groundsel, 4 inches. An intimate associate of the Alpine Golden-aster, with panicles of characteristic blossoms in a bright gold-yellow, intensified by the orange-colored centers.

Silene acaulis. Cushion Campion. Forms dense close mats of stiff, moss-like leaves. The flowers, like pink or white stars, completely cover the clumps. A rare and lovely plant.

Trifolium dasyphyllum. Alpine Trefoil. 2-3 inches. A low Clover-like plant with numerous bicolored flower heads of pink and purple.

Erithrichium argenteum. Rock Forget-me-not. Makes dense mats resembling those of the Pygmy Phlox, but the numerous flowers are deep blue and shaped like those of the true Forget-me-nots, a close relation.

MOIST, SHELTERED SITUATIONS

Caltha rotundifolia. White Marsh-marigold. Grows in cold, moist situations at different altitudes, and varies in height accordingly. In the alpine zone the plant averages about 4 inches high. The white, sometimes pink, blossoms are larger than those of the lowland yellow-flowered species and exceedingly beautiful.

Claytonia megarrhiza. Alpine Springbeauty. 2-3 inches. Flowers like those of the Eastern species, but the leaves are much broader and thicker and make handsome clumps in sheltered pockets among the rocks.

Erythronium parviflorum. Avalanche Troutlily. 4-10 inches. Abundant locally in the sub-alpine zone, less frequent in the alpine. Flowers bright yellow, often four or five on a stem. Handsomest of the Troutlilies.

Kalmia microphylla. Prostrate Laurel. 4 inches. Alpine form of the swamp Laurel, *Kalmia polifolia*, with tiny evergreen leaves and pink laurel-like flowers in profusion.

Primula angustifolia. Pygmy Primrose. 1-3 inches. The tiniest of the Primroses and a perfect gem. The crimson-purple flowers average one-

half inch across. Leaves narrow, forming an inconspicuous tuft.

Ranunculus adoneus. Glacier Buttercup. Forms low clumps of neat foliage. Flower stems of varying height: where plants are under the snow they push up until they reach the surface. Blossoms Buttercup yellow, of unusual size and charming character.

Saxifraga hirculus. Swamp Spangles. 4-8 inches. A lovely large-flowered species with bright golden-yellow blossoms, usually one, but sometimes three or four on a stem. Ideal for moist shaded pockets in the rock garden.

Sedum polygamum. King's Crown. 2-8 inches. A striking plant of alpine bogs, with characteristic fleshy stems and leaves and dense terminal heads of dark purple flowers.

Sedum rhodanthum. (Clementsia). Pink Tops. 4-12 inches. A showy cousin of the King's Crown and usually its near neighbor. The flower heads are more open and show the color range of the florets from rose at the base to the pink or white tips.

Trifolium parryi. Parry Trefoil. 3-6 inches. Similar to *T. dasyphyllum*, except the flowers, which are dark rose or reddish purple, shading to pink or cream on the tips of the standards.

Viola bellidifolia. Arctic Violet. 2-3 inches. The low tufted clumps are crowned with long-spurred violet-purple blossoms in great profusion. Grows in company with the Alpine Springbeauty among boulders.

As many of the Alpines have long tap-roots that make it difficult to grow collected plants, it is much better to raise such kinds from seed.

NOTE: This is the second of a series of reports from House & Garden's Plant-Stalking Expedition. Others will follow in subsequent issues. Readers desiring to learn the sources of seeds may address The Garden Editor, House & Garden, Graybar Building, 420 Lexington Ave., New York City.

IF I WERE TO MAKE A GARDEN

(Continued from page 210)

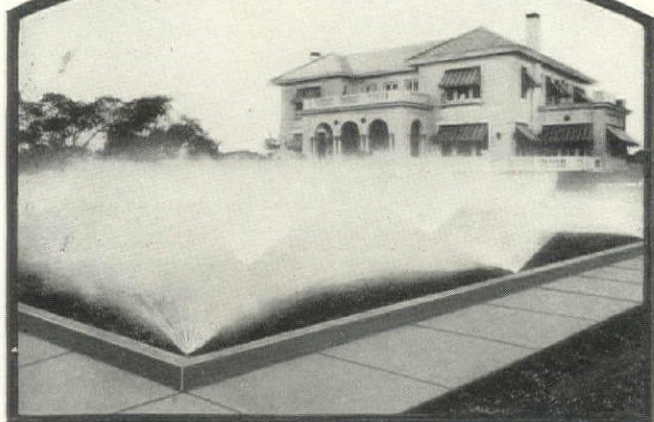
have its proper place and so should every vegetable which the skill of the gardener has made available. But somewhere in this garden there would be a good space set aside where flowers for cutting would be planted in abundance. Here annuals of all sorts would have their place, with Gladiolus, Gypsophila, Cosmos and Sweet Peas. In planting this area for cutting the effort would be to supply the house with all its needs from early summer until late fall. This walled garden would be hidden from the house by Conifers and approached by a curving path. I dislike gravel to walk upon and wherever possible none but grass paths would prevail.

My woods would be so thinned that trunks of Birch and Pine, Hickory

and Maple could be seen to best advantage, and in this wood Flowering Dogwood, with Mountain Laurel (*Kalmia latifolia*) and *Rhododendron maximum* would be grouped in bold clumps. A moist place would accommodate *Magnolia glauca* and wild-flowers and Ferns would have freedom.

In some corner of my garden I would want seclusion, some quiet retreat where I could retire and rest apart from the world and beyond the reach of every visitor, a sort of sanctum sanctorum where only family and self had free access. A garden can be anything we like to make it and I would strive to have it filled with all that is best in herb and vine, shrub and tree. Ah me, what fun there is in planning a garden!





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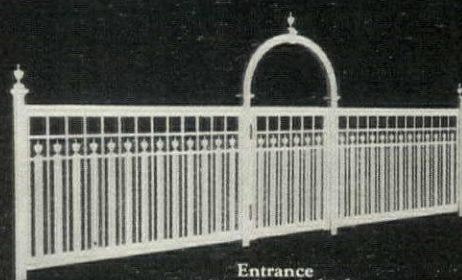
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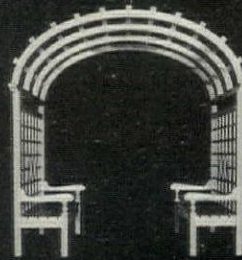
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Trellis
2 ft. 6 in. wide, 8 ft. high.
Style 45.



Entrance
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Style 14.



Rose Arbor—with seats.
8 ft. wide, 4 ft. deep.
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Style 15.

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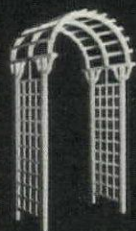
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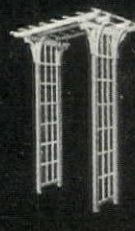
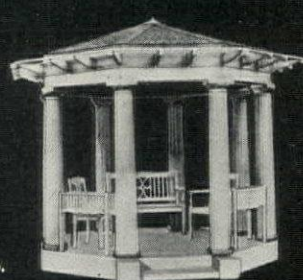
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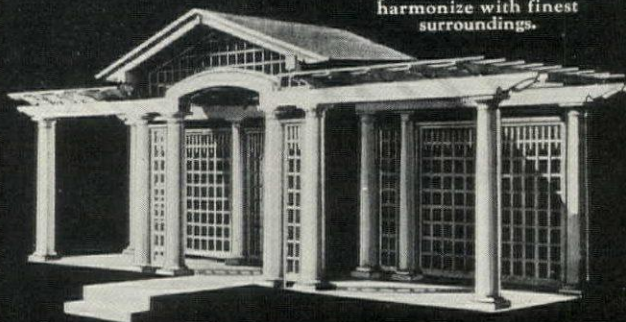


Rose Arbor
4 ft. wide, 2 ft. 4 in. deep.
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COVERS FOR MANY CONDITIONS

(Continued from page 196)

and try to bring up each blade of grass through constant personal supervision, only to have it soon wither away and die.

As a guide in the selection of ground covers the following brief list is offered. It does not pretend to be exhaustive but attempts to give suggestions which will prove most satisfactory under a variety of conditions frequently met with.

SILVEREDGE GOUTWEED (*Aegopodium podagraria variegatum*)—An herbaceous perennial whose creeping rootstocks make a rapid and attractive mat of white margined foliage. It endures partial shade and grows six inches tall.

GENEVA BUGLE (*Ajuga genevensis*)—A perennial which grows from six to twelve inches high and has masses of clear blue flowers in June. It is especially adaptable to areas under trees.

CARPET BUGLE (*Ajuga reptans*)—A plant much like *genevensis* only more compact. It has purplish blue flowers in May and June.

BEARBERRY (*Arctostaphylos uva-ursi*)—An evergreen trailer with fine glossy foliage. Especially useful in clothing sandy slopes. While native it is difficult to move and pot. Grown plants are best.

MOSS SANDWORT (*Arenaria verna caespitosa*)—A dwarf growing from one to three inches tall, having a compact leafy form which makes dense moss-like masses. Blooms all summer.

SWEET WOODRUFF (*Asperula odorata*)—This perennial grows from six to eight inches in height and has an erect spreading habit. The leaves are fragrant and finely divided. The white or pink flowers appear in June. Excellent for carpeting or edging.

AMERICAN BITTERSWEET (*Celastrus scandens*)—A vine which has coarse, light green foliage, and attractive berries in the fall. It is, however, dioecious and both sexes are needed to secure fruit. It spreads rapidly by root suckers and is a good cover to use for banks and terraces.

LILY-OF-THE-VALLEY (*Convallaria majalis*)—An herbaceous perennial with pleasing light green foliage and fragrant flowers in spring. It makes dense beds rapidly, and in some instances it is well to have it interplanted with Ferns or Pachysandra, for the foliage is liable to become rather worn before the season is over. It thrives in semi-shade.

BUNCHBERRY (*Cornus canadensis*)—An herbaceous perennial growing about eight inches high with handsome foliage and spreading rapidly by creeping rootstocks. The white flowers are followed by bright red fruit. It will thrive in half-shade.

ROCK COTONEASTER (*Cotoneaster horizontalis*)—A low shrub, almost trailing in habit. It has fan-shaped prostrate branches covered with dark

green leaves, pink blossoms in June, and bright red fruit in fall. It is fine for rock work and the covering of terraces and slopes. Pot grown plants should be used. It ordinarily grows to be about twelve inches tall.

ROSE DAPHNE (*Daphne cneorum*)—An excellent low evergreen shrub procumbent or trailing in habit and growing about twelve inches in height. It has neat, dark green glossy foliage and many terminal heads of fragrant pink flowers. A good ground cover for intimate or refined areas, especially in rock and evergreen gardens.

SHARPLEAF WINTERCREEPER (*Euonymus radicans acutus*)—Semi-climbing evergreen shrub. It is a strong grower as well as rapid and has a very rooty habit so that it is excellent for planting on banks and terraces.

GLOSSY WINTERCREEPER (*Euonymus radicans carrierei*)—Half bush and half vine, very similar in habit to the shrub mentioned above, but with broader leaves and no berries.

BABY WINTERCREEPER (*Euonymus radicans kewensis*)—The best of the family for ground cover as it has small leaves and forms a dense mat. A semi-vine which will climb to a height of two feet. It is especially valuable in place of grass under trees.

ENGLISH IVY (*Hedera helix*)—Too common to need description. Good as an evergreen cover under trees or in the foreground of shrubs.

EVERGREEN CANDYTUFT (*Iberis sempervirens*)—Another common perennial for ground cover among evergreens or in the intimate garden. Its somewhat shrubby form, good foliage, and beautiful white flowers make it a delightful cover plant.

ALLEGHENY SANDMYRTLE (*Leiophyllum buxifolium prostratum*)—A low evergreen shrub with fine, deep green leaves and so thickly branched that it forms dense, depressed tufts. Does well in semi-shade and sandy soil.

HALL JAPANESE HONEYSUCKLE (*Lonicera japonica halliana*)—A familiar plant which is a good ground cover for banks and terraces. It is liable to become too lush unless restrained. Var. *heckrottii* is an orange and red everblooming, very similar in character to *halliana*.

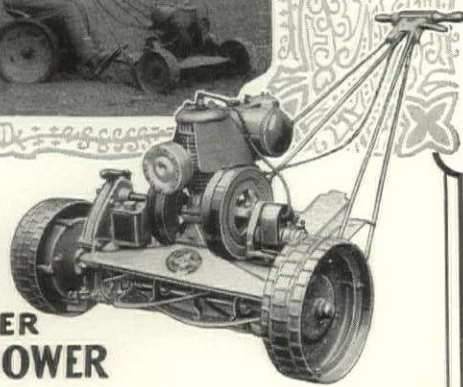
COMMON MATRIMONY VINE (*Lycium halimifolium*)—A low vine-like shrub which is evergreen south of New York. It has purplish blossoms followed by orange-red fruits. Its long branches are slender and recurving. For banks and terraces.

MONEYWORT (*Lysimachia nummularia*)—A semi-evergreen creeper whose light green foliage and bright yellow flowers make pleasing mats under trees, or on steep slopes.

CREEPING HOLLYGRAPE (*Mahonia pepens*)—An evergreen creeping shrub
(Continued on page 216)



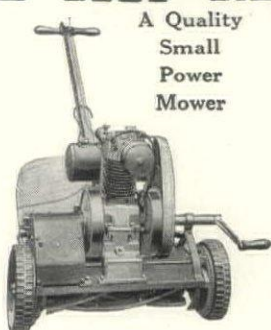
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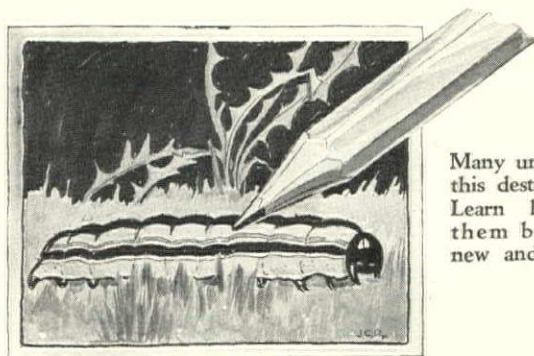
This quality small power mower is practical for moderate size lawns or lawns with numerous obstructions and terraces. Cuts a 19-inch swath, doing the work of two or three men with hand mowers. It is so simple that a boy can operate it and steers easier than a hand mower. There is a self-sharpening device, and every detail of the mower reflects Jacobsen engineering skill and experience.

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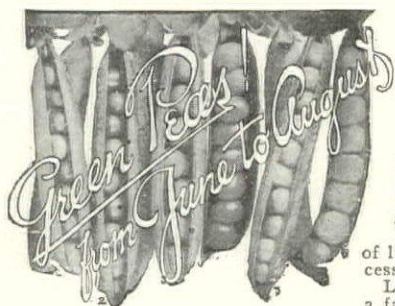
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COVERS FOR MANY CONDITIONS

(Continued from page 214)

similar in form to the more common Oregon Hollygrape (*M. aquifolia*). It is stoloniferous and spreads rapidly. Excellent for covering rocky banks in semi-shade.

PARTRIDGEBERRY (*Mitchella repens*)—Shy native evergreen trailer best adapted to the semi-shaded areas of groves. It forms dense mats of light green foliage with white flowers followed by red fruits in autumn.

TRUE FORGET-ME-NOT (*Myosotis scorpioides*)—A common perennial which is a splendid ground cover for Iris beds or even Rose gardens. It thrives in any moist place either in sun or partial shade.

GROUND IVY (*Nepeta hederacea*)—A semi-evergreen perennial creeper which makes dense mats of foliage covered with blue flowers. It thrives in any well drained soil in semi-shade and is good for cover among shrubs or in the rock garden. Var. *variagata* is similar in habit and adaptability but has a white margin to its leaves.

NEPETA (*Nepeta mussini*)—This semi-erect perennial grows to a height of from twelve to fifteen inches but makes a splendid cover for steep banks. It has an excellent sage green foliage and pleasing blue flowers in May. Good for rock garden or border.

JAPANESE SPURGE (*Pachysandra terminalis*)—A common ground cover but one whose spreading evergreen habit has fitted it to a more general use as ground cover. In front of plantings or in large beds under trees.

BLUE PHLOX (*Phlox divaricata*)—Another perennial whose semi-erect habit makes it suitable for clothing steep banks. Its light blue flowers in the early spring and good foliage are especially pleasing. An ideal cover for open woods, its natural habitat. Two improved horticultural varieties are Perry and Lapham.

MOSS PHLOX (*Phlox subulata*)—Too common a perennial especially to need

description. It is a good ground cover for steep, rocky banks and ledges.

SHRUBBY CINQUEFOIL (*Potentilla fruticosa*)—A low-growing shrub with handsome compound leaves and bright yellow flowers in June and July. Suited to lime soils.

WICHURIAN ROSE (MEMORIAL) (*Rosa wichuraiana*)—Another common vine-like shrub which is best suited to the covering of rough slopes.

RUNNING STONECROP (*Sedum stoloniferum*)—A creeping perennial with pink or white flowers in umbellate cymes. Var. *coccineum* is a good scarlet variety.

CANADA YEW (*Ground Hemlock*) (*Taxus canadensis*)—An evergreen shrub rarely more than three feet high with a spreading prostrate habit. It will thrive even in deep shade and makes a good cover under trees.

MOTHER-OF-THYME (*Thymus serpyllum*)—A perennial which makes dense mats of foliage three to four inches high covered in June and July with clouds of white blossoms. Var. *lanuginosus* or Woody Thyme is similar in habit but has bright pink flowers.

ROCK SPEEDWELL (*Veronica teucrinum rupestris*)—A nearly evergreen creeper which forms solid mossy mats of foliage and has light blue or white flowers in the early spring. Thrives either in sun or semi-shade.

COMMON PERIWINKLE (*Vinca minor*)—A widely known evergreen creeper. An excellent ground cover for banks, terraces or placing in large beds situated under trees, as well as interplanted among shrubs.

TUFTED PANSY (*Viola cornuta*)—Another common perennial which can be used to advantage as a cover for taller perennials or for small evergreens of the Azalea type. There are a number of other Violas such as the common Violet which may also be utilized.



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Big Ben (P) deep carmine	2.00
Edith L. (P) lavender pink	2.00
Frieda Hempel (P) light pink, striped darker	1.50
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HOUSE & GARDEN'S BOOKSHELF

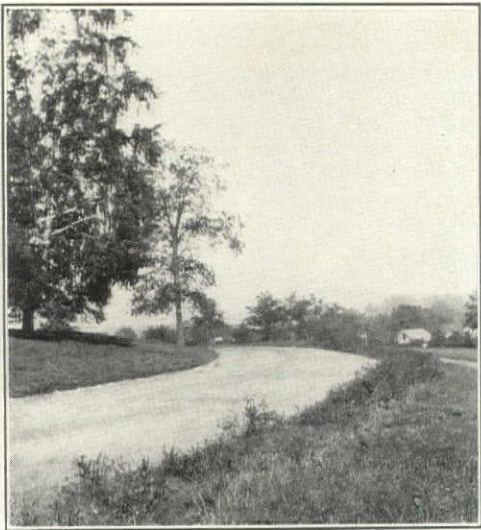
PLANT HUNTING. By Ernest H. Wilson. Boston: The Stratford Company.

SCARCELY any thinking person could fail to be drawn by the person or any words of the man who has done more than anyone else in modern times to enrich gardens. And now that he has entered upon a period of comparative repose, as the keeper of what he has so greatly helped to make the World's Greatest Garden, of extraordinary interest is this work that gives a general survey and resumé of his travels.

The two large volumes, however, could not contain even a cursory recital of all his wanderings that extend over a period of twenty-three years. Instead of rehearsing episodes that have before been recorded in others of his books or widely read articles in magazines he gives place, here and

there, to other explorers who had preceded him and gone at least part of the way. And in this he makes one fairly stand aghast by showing how many of the treasures most prized in modern gardens and greenhouses were brought into the United States during the last hundred years.

The reader is taken along, as it were, by an indefatigable and yet most genial and sympathetic guide, into very distant places that are far from the beaten tracks and civilized homes in all the continents. He has pointed out for him not only the peculiarities of vegetative but of geological structure also, the weather aspects and matters that relate to the life of the native animals and people. There is real satisfaction in learning just where and how were discovered such floral gems
(Continued on page 218)



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A GARDENER'S MISCELLANY

(Continued from page 186)

an easily grown hardy perennial, blooming in June and onwards for some weeks, and frequently again in the autumn. Margaret Armstrong, in her delightful book, *Western Wild Flowers*, describes two other western Valerians that sound very alluring: *V. sitchensis*, growing two or three feet tall with very fragrant flat flower heads, pale pink in color; and *V. arizonica*, growing from three to nine inches tall, with mauve-pink blossoms in close clusters, very sweetly scented. This grows naturally in rocky places, somewhat moist.

ANNUALS FOR PERENNIAL BORDERS

—To keep a succession of bloom in the hardy borders throughout the summer it is necessary to use a good many annuals. These should not be of a weak-kneed type nor of a kind whose blossoms are soon past, but rather sturdy plants that fill their places with some effect of permanence and which have a long period of flowering. Among these are Snapdragons, Marigolds, tall and dwarf, Zinnias, that come now in charming shades, Calendulas, California Poppies, Sweet Alyssum, China Asters, *Phlox drummondii*, Nasturtiums, Ageratum, *Anchusa capensis*, *Dimorphotheca aurantiaca*, Annual Wallflower (Paris Extra Early), deliciously sweet, *Erysimum perovskianum*, bright orange color and sweetly scented; Cosmos, *Helichrysum* (everlasting, that comes in charming colors), *Lavatera trimestris*, Ten-week Stocks, *Convolvulus minor*, Chinese and Japanese Pinks, Verbenas and Petunias.

A START WITH ROCK PLANTS—If I were starting in to build a very small rock garden, say one constructed of seven or nine good sized stones and a few smaller ones, so arranged as to form a little slope in a sunny location, and wanted twenty-four plants with which to stock it, the following would be my choice:

Saxifraga macnabiana, *Saxifraga aizoon rosea*, *Saxifraga ceratophylla* (for the coolest side), *Campanula muralis*, *Campanula garganica* (for the cooler exposures), *Sedum dasyphyllum*, *Sedum sieboldi*, *Tunica saxifraga*, *Linum alpinum*, *Papaver alpinum*, *Dianthus neglectus*, *Dianthus*

arenarius, *Arenaria montana* (to trail over a stone), *Aquilegia flabellata*, *Phlox subulata* Vivid (to trail over a stone), *Iris pumila coerulea*, *Viola gracilis*, *Hypericum reptans* (to trail over the lowest stones), *Silene schafta*, *Draba azoides*, *Semprevivum arachnoides*, *Alyssum montanum*, *Thymus serpyllum albus* (to trail over the lower stones), *Geranium lancastriense*, *Primula auricula*.

To these I should add two little shrubs: a small specimen of *Picea gregoria*, or *Picea glauca conica*, to crown the little slope, and a plant of *Erica carnea*, the pretty little Heath which always blooms in March and sometimes in December. These with the following list of bulbs will keep a little rock garden in bloom for about ten months of the year: 6 *Tulipa dasystemon*, 6 *T. persica*, 6 *Crocus sieberi*, 6 *Crocus imperati*, 6 each of the two fall blooming species, *C. zonatus* and *C. speciosus*, 6 *Hyacinthus azureus*. Snowdrops and Winter Aconites could be added if a shaded corner may be contrived with cool leaf-moldy soil. The other plants suggested will all grow in a light well-drained mixture of loam, sand and leaf mold.

None of the plants of this list is of a rampagous or grasping nature; they are all choice but wholly amiable.

LIE-A-BEDS—If your plants of *Plumbago* (*Ceratostigma plumbaginoides*) fail to put in an appearance be not disturbed. They are late risers and may keep you waiting until May. But then, of course, they are slow to go to bed and give us a grand show late in the fall. No such excuse has the gray-leaved Corfu Lily (*Funkia sieboldi*), which is of the same slothful habit and in consequence is frequently dug up as being of no further use and thrown upon the rubbish heap. Other sleepy-heads are the Blue Spirea (*Caryopteris mastacanthus*), the Wild Ageratum (*Eupatorium coelestinum*), False Indigo (*Baptisia australis*), and *Salvia azurea*.

NOTE: Whenever possible the sources whence plants mentioned in this article may be obtained will be furnished upon receipt of an envelope addressed to Mrs. Wilder in care of House & Garden.

HOUSE & GARDEN'S BOOKSHELF

(Continued from page 216)

as the Regal Lily and its preciousness is enhanced by our knowing at what tremendous cost in risk and hardship.

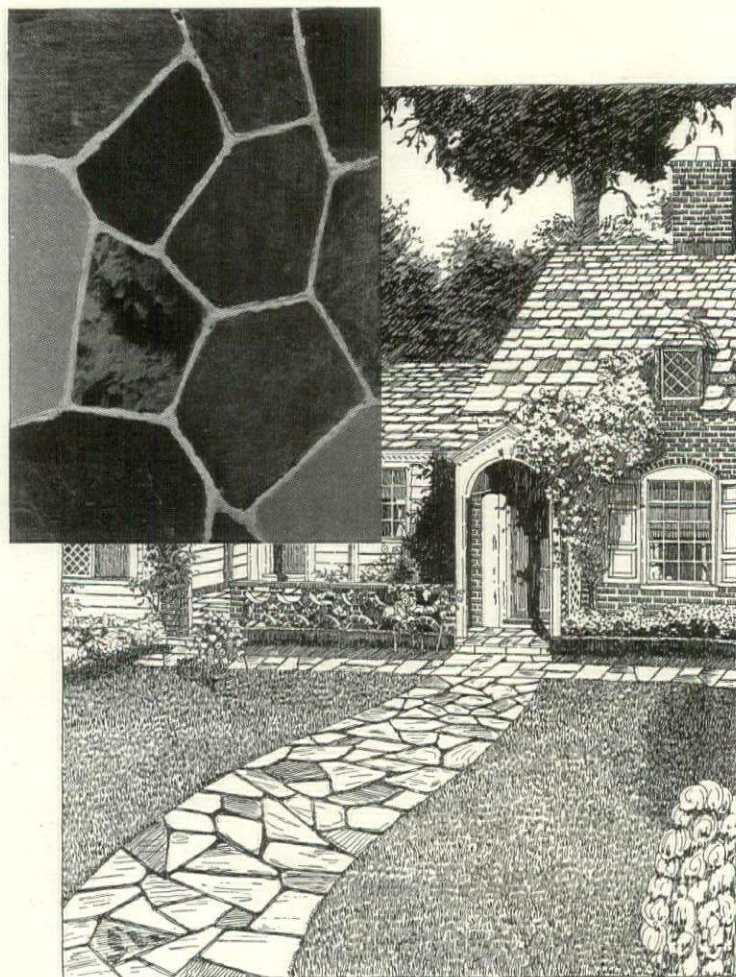
But in all these wild regions of the earth the trip is made delightful for the reader by skill in the use of words fortunately adequate for the author's keen powers of perception and appreciation. He tells graphically how among the overpowering unscaled peaks of that remote hinterland which separates western China from the Tibetan Plateau "from sun-kissed snows of dazzling whiteness, treacherous glaciers and hummocked moraines, downward stretch green grassy areas decked with a million flowers of every

hue." The lover of the choice and the refined also finds information and expert advice concerning the most superb things that have resulted from centuries of cultivation in the hands of the flower-loving Japanese: the Cherries and the Kurume Azaleas.

F. B. M.

THE GEOGRAPHY OF AMERICAN ANTIQUES. By Lurelle Van Arsdale Guild. Garden City, N. Y.: Doubleday, Page and Company.

MR. GUILD'S courage is splendid, when you consider the lack of data readily available for locating
(Continued on page 222)



METTOWEE STONE PATHWAYS

like magic, provide that elusive charm so eagerly sought by lovers of Garden Beauty.

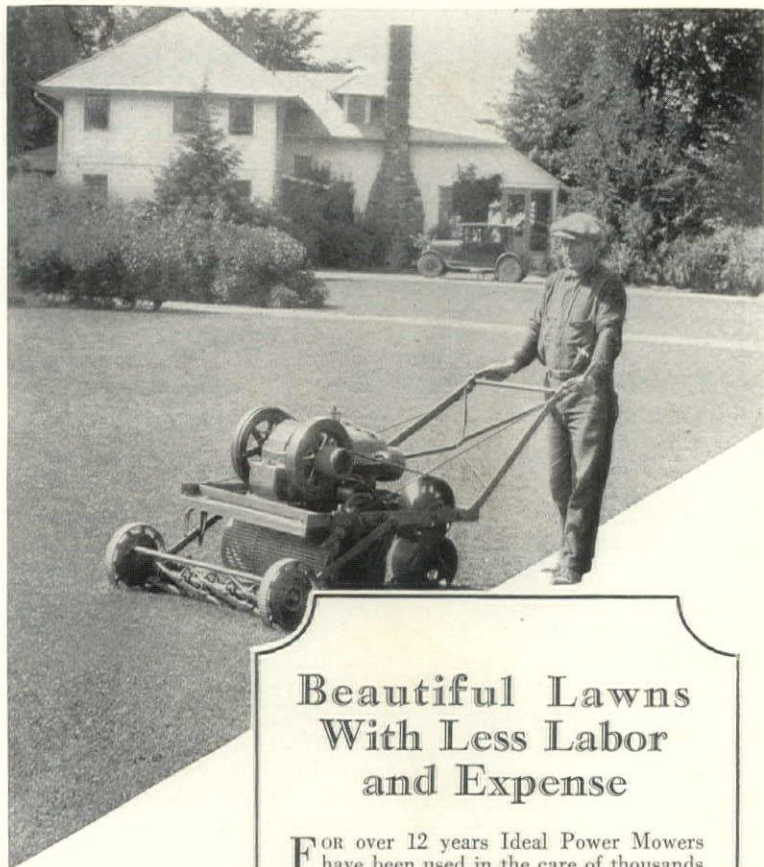
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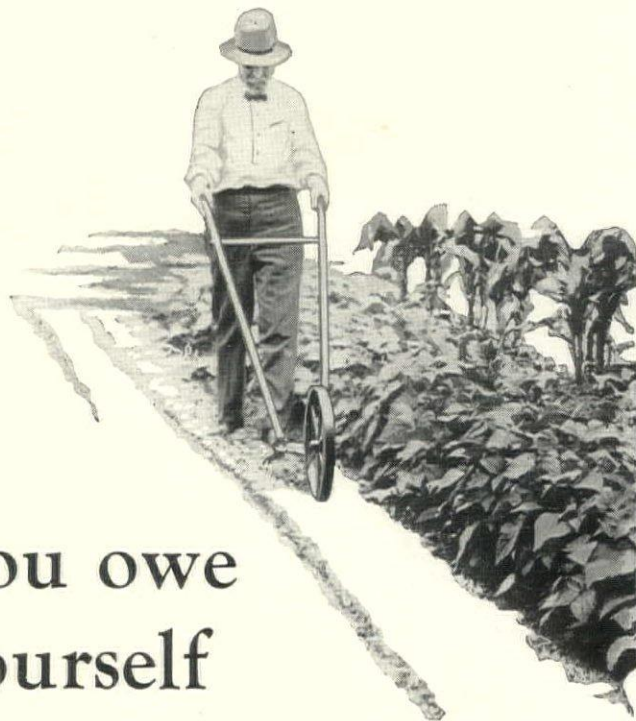
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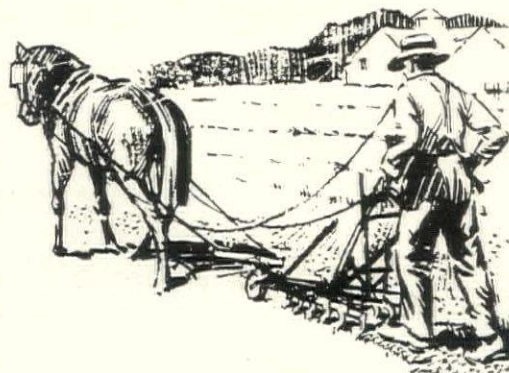
Send for the latest Planet Jr. catalog and read all about this fine tool. Also shown in our interesting garden booklet—"Home Gardens—How to 'Grow What You Eat'". Both mailed on request.

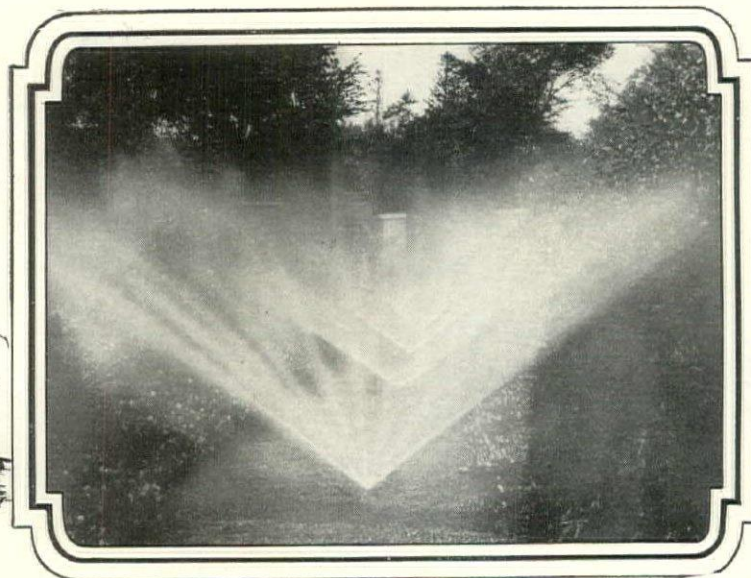
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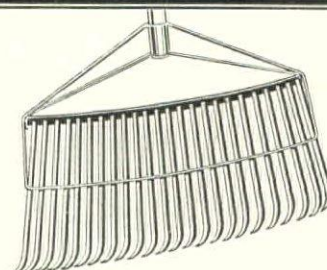
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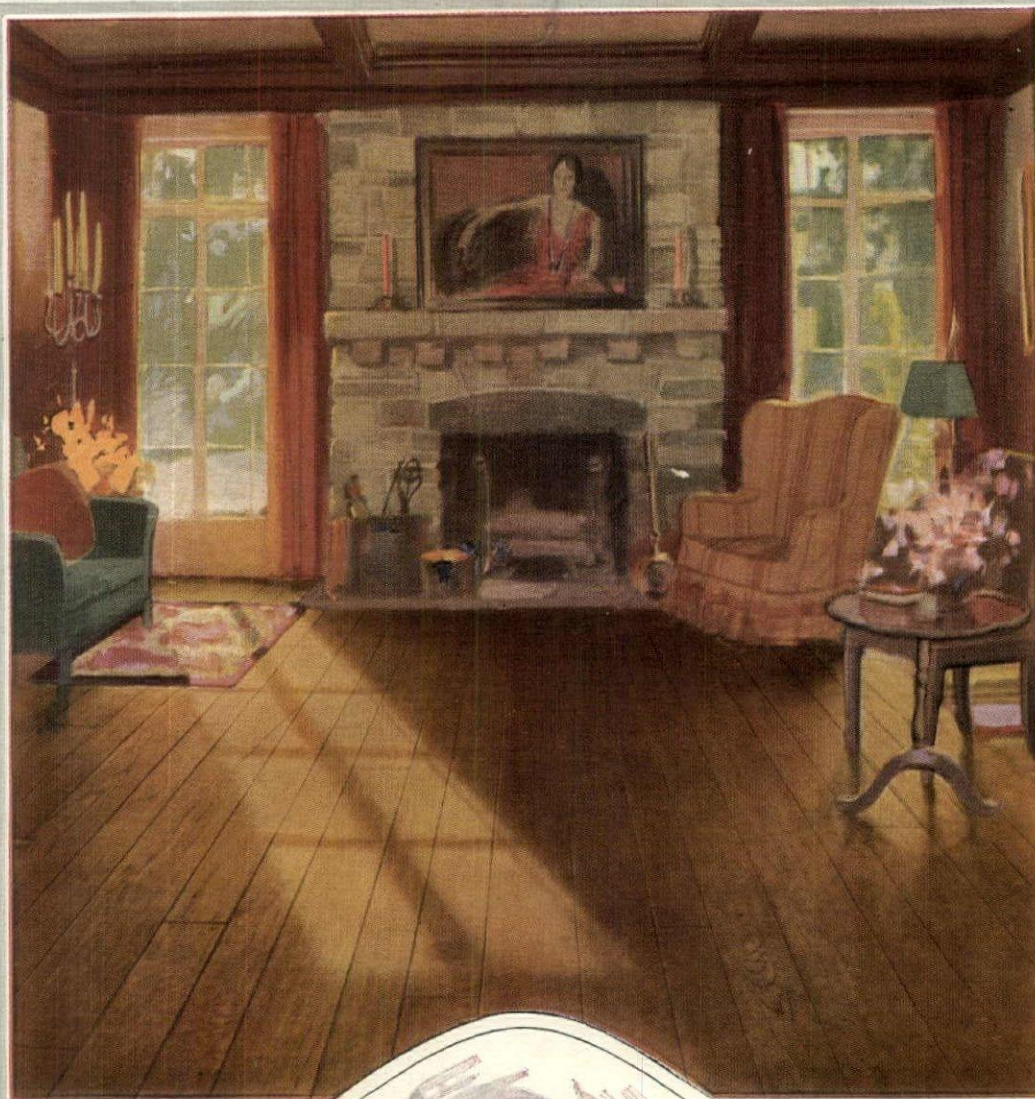
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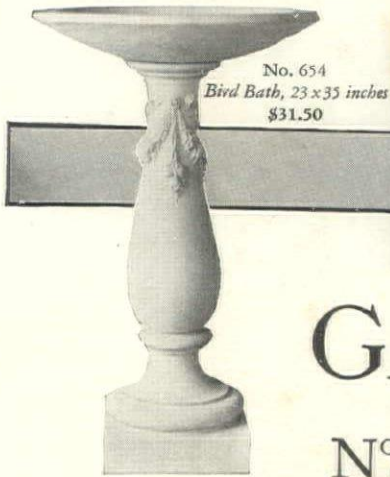
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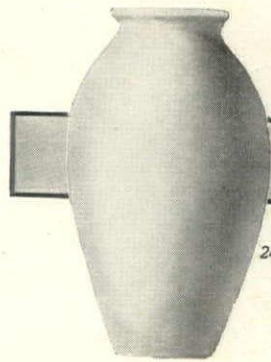
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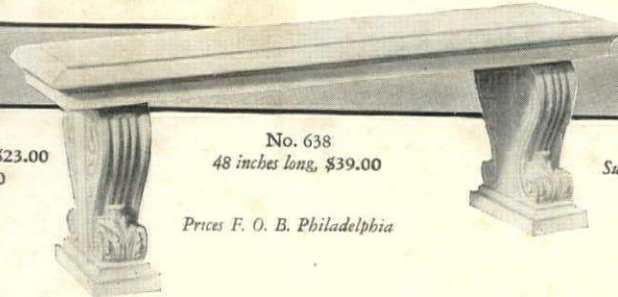
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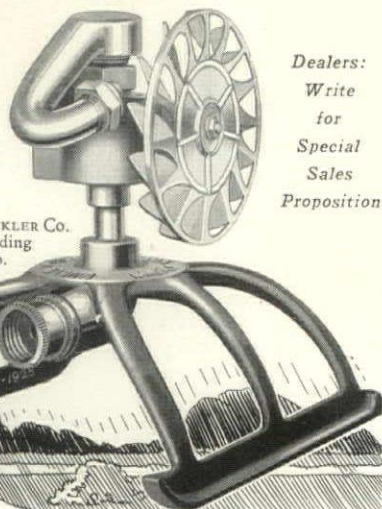
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HERE is a pair of hedge shears that will cut faster, with less effort than any other hedge shear ever made.

If you have ever had ten minutes' experience with the old type of hedge shears you know that their spasmodic "chop" "chop" gives your arms a terrible shock every time you jerk the handles together.

The new Wiss Hedge Shears end all that. The blades cut with little effort on your part—a steady, deliberate cutting movement that conserves your strength and ends nerve strain.

There are no slipping twigs—no branches that "push out" or catch in blades. The serrated or saw tooth lower blade holds twigs and branches, while the knife edge of the upper blade cuts them clean. Think what it

means to you, to work with shears that are *sure cutters*.

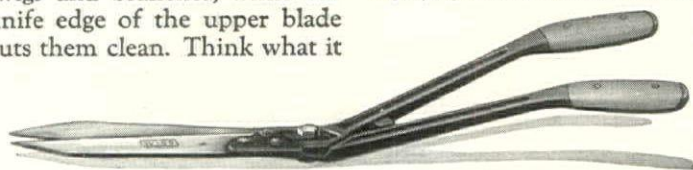
Moreover, the sharpening problem is solved. You can keep the blade in perfect form as easily as your knife.

Extra strong forged steel handles give *perfect balance*. Most of the weight lies close to your body instead of out on the blades. Finely turned handles that fit your grip. Strength at the bolt that has never been equalled. No fear of strain.

You know what the Wiss name means. Wiss recommends these new Hedge Shears to you with the greatest pride. You'll be glad to boast of them to your friends.

On sale wherever garden cutlery is sold, \$2.50 to \$3.25.

Slightly higher west of the Rocky Mountains.



WISS GRASS SHEARS

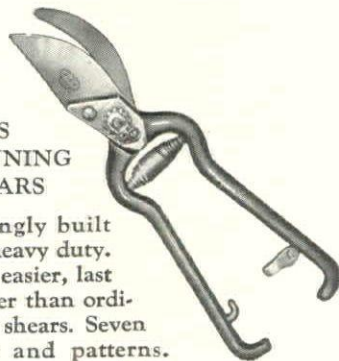
Comfortable handles that don't tire the hand. Cut easily like fine scissors. Hold adjustment and remain sharp a long time.

\$1.50

WISS PRUNING SHEARS

Strongly built for heavy duty. Cut easier, last longer than ordinary shears. Seven sizes and patterns.

\$1.50 to \$4.25



J. WISS & SONS CO. NEWARK, N. J.

HOUSE & GARDEN'S BOOKSHELF

(Continued from page 218)

American antiques geographically. Rubbish they were generally considered by those who discarded them as old fashioned, and those who treasured them did so in private, in fact in such guarded privacy that unless it may be obtained from personal friends this data is usually inaccessible.

Do not be frightened at the foreword: "An exhaustive study of the great social and political forces which deeply affect a nation must be made before one can really attempt to understand the changes which take place in the furniture of that nation;"—is enough to scare anybody not a born student. We have long desired to hold these views ourselves, but when we have tried to apply them to the turn of a table leg that unaccountable thing called fashion, which often seems mere whim, flicks us with a flirting fan and we capitulate and leave deep ponderings to follow where Dame Fashion leads.

A review of the chapter headings shows that though sentiment has sometimes swung more freely than fact, the idea gives an accent to certain facts which may aid the beginner in locating various styles and pieces. For the first six chapters the scheme works out fairly well: "I. Massachusetts—Pilgrim Furniture," "IV. Pennsylvania—Savery and His Contemporaries," but it breaks down completely with "VIII. Georgia—Mirrors." We hate to be betrayed. The copious illustrations, entirely by hand, are valuable and the map delightful.

G. G. G.

FRENCH PROVINCIAL FURNITURE. By Henri Longnon and Frances Wilson Huard. Philadelphia: J. B. Lippincott Company.

A MUCH needed and welcome book, assembling scattered facts and presenting them pleasantly and in a logical fashion.

The map of the French provinces prior to the Revolution is particularly acceptable and helpful in following the chapters which take up the furniture of the provinces geographically. "In order to limit our undertaking to a single volume," say the authors, "it has been necessary for us to adopt primarily a purely geographical plan: commencing with the northern provinces and gradually working southward, embracing, as we went along, each region according to its similarity of race and custom or to its geographical affinity. Secondly, to limit ourselves to those provinces whose *moblier* was most distinctly characteristic, and in describing this furniture to mention particularly those details which are inherent to each province."

Just as in the period styles emanating from Paris, *le style Louis XIV* is the first really national style, so the year 1643 marks the date from which anything may be said about Parisian influence on their provincial work.

French "bourgeois furniture" had a distinctly Dutch tendency, from which finally emerged the French Renaissance style—"veneer, marquetry, mosaic, and *appliqué* carving disappeared with the Louis XIV period and furniture "was now produced from good

solid wood sprung from native soil—oak, walnut, beech, and fruit woods." But it was not until the 18th Century—"known in France as *Le Siècle de Louis XV*," that furniture adapted to the needs of family life blossomed forth and penetrated even to the depths at the provinces." Then appeared the charming French commode and its variants, all sorts of little pieces with drawers—chiffoniers, secretaries, tiny tables, etc.; "simple furniture began to develop along the lines of local and regional customs." The classic style of Louis XVI was purely Parisian and it was practically unknown in Alsace, Provence, and Normandy.

Summing up this regional furniture in a paragraph: "We find it graceful, delicate, and florid in Lorraine and Franche Comté, and most especially so in Normandy and Provence. It is simple and sober in Poitou, Saintonge, Picardy, and Champagne; in Burgundy and the Lyonnais it assumes the amplitude that borders on nobility. In Auvergne, Savoie and Gascony (all mountainous regions), in Brittany and the *pays Basque*, which borders on the sea, it remains primitive and plain. In every detail it seems to reflect the characteristics of the climate, which in its turn has come to influence the people who create and produce it."

Though books of designs from Paris furnished the provincial cabinet-maker with designs in the current fashions, he merely appropriated fashionable ornament to the curvilinear models which remained in favor until the end of the 19th Century.

While there is perhaps more similarity than difference between the furniture from different provinces, still certain native traits are distinguishable "in the twinkling of an eye." While these points are made quite clear, the more subtle differences are noted in some detail, so that a fairly comprehensive knowledge of the whole subject may be gleaned from this timely work. It will end much confusion which prevails even among those who are perfectly familiar with the French period styles. For Americans, it has the same charm that we enjoy in tracing our own provincial pieces to their native States and communities. A delightful and profitable book.

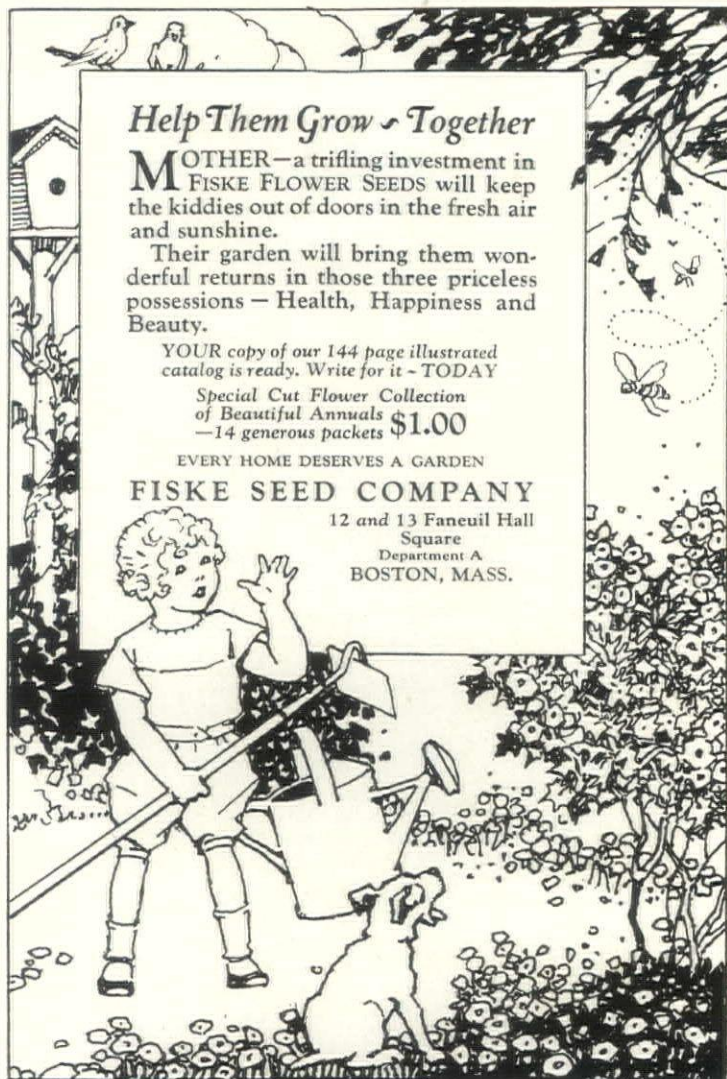
G. G. G.

ANTIQUES AND THEIR HISTORY. New York: Written and Distributed by L. J. Buckley.

THE author begins with his index which he heads up by sections—Furniture Periods, Beds and Cradles, Chairs, and so on to Miscellaneous which includes Aiken Prints, Candlesticks, Needlework, etc.; then to China and Glass. It is a working handbook and has evidently been arranged to suit the convenience of the author who is a dealer in antiques. The book lacks that orderly arrangement we expect from a writer by profession but includes a mass of material culled at intervals, much of it valuable and all of it useful.

Starting with American Cabinet Makers and Periods, Hints on Con-

(Continued on page 226)



Help Them Grow Together

MOTHER—a trifling investment in FISCHE FLOWER SEEDS will keep the kiddies out of doors in the fresh air and sunshine.

Their garden will bring them wonderful returns in those three priceless possessions—Health, Happiness and Beauty.

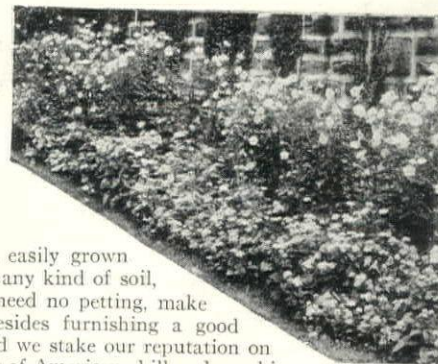
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HERE is a selection of flowers easily grown from seed by anybody in most any kind of soil, anywhere. They are varieties that need no petting, make a good showing in the garden, besides furnishing a good lot of cut flowers for the house. And we stake our reputation on the quality of the seeds—the product of American skill and sunshine.

Snapdragon—Giant Mixed
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Calendula—Orange King
Cornflower—Double Blue
Cosmos—Ex. Early Colossal, Mix.
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Larkspur—Stock-flowered Mixed
Petunia—Rosy Moon
Phlox—Large-flowering Mixed
Scabiosa—Azure Fairy
Zinnia—Giant Double Mixed
Marigold—French gold striped

A liberal packet each of the
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Three collections, mailed to three different addresses, if desired, for \$2.50; six collections to six different addresses, for \$5.00. Special leaflet telling how to get the greatest results free with each collection.

The Dreer Garden Book—FREE

The Ninetieth Anniversary Edition of this greatest of all garden books holds 224 pages of honest-to-goodness garden helps, plus 10 plates in natural colors and hundreds of truthful illustrations from photographs—just write for it right NOW! We'll leave it to the book to interest you in Dreer Service. When writing please mention this publication.

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send for our special catalog of Garden
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HENRY A. DREER

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Philadelphia, Pa.

The Best Month To Set Out Rock Plants



This rock plant, Anemone Pulsatilla, is a very showy and early flowering Alpine plant. By all means have some in your garden.

APRIL is unquestionably the best spring month to set out your rock plants. The roots seem to get a quick grip and you don't have to be quite so painstaking in the planting.

Nature seems to be in just the mood to help you most. So let us suggest that you best make your selections, as soon as you can, from that new catalog of ours.

And, while about it, there are several new Hardy Plants and Rock Plants listed in it, that were never before offered in America. You surely won't feel happy to miss these.

If you haven't the catalog, hurry off a postal.



Wayside Gardens

E. H. Schultz
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J. J. Grullemans
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New Forms and Colors of Old Favorite Flowers

NEW ASTERS: "Giants of California". The finest of all asters. Large flowers on branching stems. White, Peach Blossom, Light Blue, Light Purple, Deep Rose, Deep Purple. 25c per pkt., or the 6 for \$1.25

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NEW DOUBLE CALIFORNIA POPPY: "Toreador". A beautiful plant with delicate Grayish Green foliage and large double flowers, the centers of which are Golden Bronze and the reverse Orange Crimson of an intensity and brilliancy that can be found in no other flower we know. Pkt. 50c

NEW VERBENA: "Luminosa". Everyone likes the old verbenas, but this is the gem of all the pink sorts. Pkt. 25c

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NEW GIANT ANNUAL LARKSPUR: "Pink Delight". The name conveys a true picture of this grand novelty. You will want this for cutting. Pkt. 25c

NEW GIANT PERENNIAL LARKSPUR: "Blackmore & Langdon's Hybrids". The finest of English Delphiniums. Why pay for high priced plants when you can have a borderful for 50c



New Double California Poppy
TOREADOR

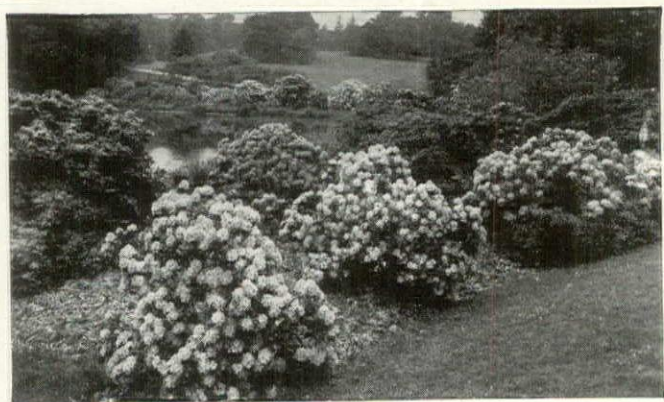
NEW COLUMBINE: "Copper Queen". A charming addition to the lovable Aquilegias. We know our readers will enjoy the richness of this copper red shade. Pkt. 50c

Our Monthly Special
100 Giant Gladioli
Mixed Colors \$3.50
Prepaid East of Ohio River

S·P·E·C·I·A·L
The entire list of above 8 Novelties, including the collection of Giant California Asters, total list value of \$4.00; pre-
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Catawba Rhododendron

Lilac-purple and soft lavender blended into a gorgeous mass of spring-time color; glossy leaves, glistening under the mild rays of sun; these charms of the mountainside come to you when Catawba Rhododendrons bloom on your grounds.

At the porch entrance, around the foundation walls, in groups along the drive, or at the edge of the woodland, native Rhododendrons are at their best. And where the soil is favorable no evergreen shrub is lovelier or more valuable. In my stations in the mountains I have these Rhododendrons

In Almost any Quantity and in Varying Sizes

I can furnish solid, compact clumps by the hundred or by the thousand. Sizes vary from 3 to 7 feet, and the price is exceedingly low. You may select an assortment of sizes if you wish. Send for my special list which gives full details.

I also have native Azaleas, Laurel, Pieris, Firs, Spruces, native perennials, Lilies, and native Orchids.

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EVERGREENS

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A VAST area of our nursery is given to Evergreens and Evergreen shrubs. Quite two hundred varieties are in quantities to meet the needs of the small garden, the private estate, or the public park.

We have Evergreens especially adapted to Rock Gardens and to Sunken Gardens; to foundation planting, and the large landscape. All these evergreens are presented in our new catalog, "Evergreens, Azaleas and Rhododendrons" which will be sent on request to those who intend to plant Evergreens.

OUR SPECIALTIES

Magnolias, Azaleas, Lilacs, Cotoneasters, Japanese Maples, Weeping Flowering Cherries, Red and White Dogwood, grafted Blue Spruce Koster and Moerheimi varieties.

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A revised edition of this standard reference book for Rose growers describes nearly a thousand varieties, including new introductions and old favorites. All are classified to make ordering easy. A copy will be mailed to all who intend to plant Roses.

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In your request, it is important to state definitely what you intend to plant. We issue several catalogs.

We are in a position to fill orders of any magnitude

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You may now have Beautiful Flower and Bountiful Vegetable Gardens

The plants will delight and flourish in the congenial soil, when it is well supplied with G P M Peat Moss, used in place of objectionable manure. It is wholly organic matter, nothing else. Clean, odorless, free from weed seed, insects and disease, therefore preferred to manure.

It retains moisture, while it improves drainage; helps aerate soil. Benefits both light and heavy soils. Imported Granulated Peat Moss should be spaded in and also used liberally as a mulch in gardens, around trees, shrubs and along hedges.

To try it is to use it always. Therefore we send a test bale (garden package) postpaid for \$1.50. That does not cover cost, but will make you a regular purchaser of full sized bales which cover 240 square feet 1 inch deep. Price \$4.00 F. O. B. New York. Can be had through your dealer. Literature on request.

IMPORTED GRANULATED
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F. F. Rockwell is well known as the author of many gardening books. William G. Breitenbucher has devoted years of study to the use of Peat Moss. This is not the usual "garden book", but directly, briefly and simply gives the scientific soil treatment necessary to insure good crops of Flowers, Vegetables and Fruits.

It is a cloth bound book well worth one dollar of any gardener's money or any who wish to succeed with gardens—And for that price it is sent postpaid.

"I have gone over this manuscript very carefully, and I want to congratulate you on having created a book so fascinating, helpful and instructive. You are making a genuine contribution to garden literature." RICHARDSON WRIGHT,
Editor, House and Garden.

ATKINS & DURBROW, Inc.

A-25 Burling Slip

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A Garden Full of Gladioli for \$2.00



The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower—it is as easy to grow as the potato.

They bloom from July to frost if you plant a few bulbs each month from April to July.

For Two Dollars we will send 50 Bulbs of our Grand Prize Mixture, which covers every conceivable shade in the Gladiolus kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

Order Your Bulbs Now so as to have them to plant when you begin making your garden.

Simple cultural directions in package

Mail your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, or call at any of our stores, and secure this splendid collection, sent prepaid to any point in the U.S. east of the Mississippi. For points West and Canada, add 25c (\$2.25).

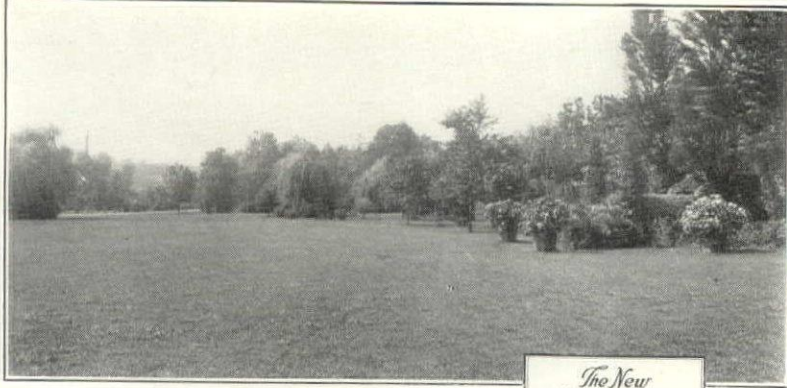
Our 1928 Spring Seed Annual sent on request

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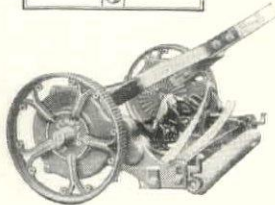
How To Buy A Good Lawn Mower

"When you want to buy a *good* lawn mower", says the Old Gardener, "you first look at the window or in the store for a life-size, mounted picture of me pushing a mower that runs easy, cuts close, *actually* sharpens itself and lasts for years and years.

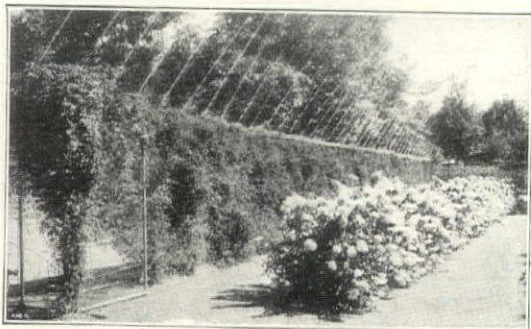
"That's a PENNSYLVANIA Quality Mower (any PENNSYLVANIA brand) and, when you get inside the store, you can make sure of it by looking for the STAYTITE Handle."

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Write for interesting,
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"Proper Care of the Lawn."



The ENEMY— Hot, Dry Weather

THE menace to the summer-time beauty you plan for your place, the enemy just around the corner, is—drought!

Ten days of cloudless sky and heat-laden wind will scorch your lawn, shrubbery, flower and vegetable gardens.

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Some Interesting Facts About Watering
Did you know that when certain plants and flowers have their foliage knocked off by hose-watering they "bleed" to death? Did you know that hose-watering also produces scald and mould on leaves by throwing up soil on them?

A fine, misty spray is what you want—the way of the Skinner System—a gentle, rain-like shower that bathes and refreshes—that does not "throw" dirt, and that moistens the soil to any depth required.

You Cannot Have Skinner System Results Unless You Use The Skinner System

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Complete Materials For So Little As \$660



THIS \$660 covers all the materials necessary for the erection of the superstructure of this charming conservatory. The superstructure as you know is the portion above the foundation.

To get the total cost of the conservatory, you must add whatever your local mason may charge for the foundation, plus the cost of

erecting the superstructure.

The framework is of steel. All woodwork best of greenhouse cypress. Fine finish throughout.

Remember all materials are furnished, all cut and fitted, ready for erecting. Paint, putty, screws and nails also are all included.

Send for special circular giving further details.

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YOUR plants, flowers, shrubs and evergreens are costly . . . protect them against injurious insect pests. Simply spray them consistently with Wilson's O. K. Plant Spray—the nationally recognized standard insecticide for flower and garden pests. Powerful, yet harmless to humans . . . clean, easy to apply . . . equally effective out-of-doors or under glass.

Recommended by the Officers of The Garden Club of America.

1 quart \$1.00 1 gallon \$3.00 5 gallons \$12.00 10 gallons \$20.00

Order your requirements for Summer now!

This summer kill your weeds the Wilson way. . . . Simply dilute Wilson's Weed Killer with water (1 gallon to 40 gallons of water) . . . and sprinkle . . . that's all. Kills all weeds, vines, poison ivy, etc. 1 gallon \$2.00, 5 gallons \$8.00, 10 gallons \$15.00

Sold at leading seed, flower, hardware and department stores everywhere. If not obtainable at your dealer, write us.

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Lovelier Lawns for all time...

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Lawn Sprinkling Systems

THE FULL beauty of your lawn—the brilliant hues of the flowers—the green of the hedges—can only be brought out by correct watering... Sprinkling which reaches every root, evenly, gently, in April-shower fashion...

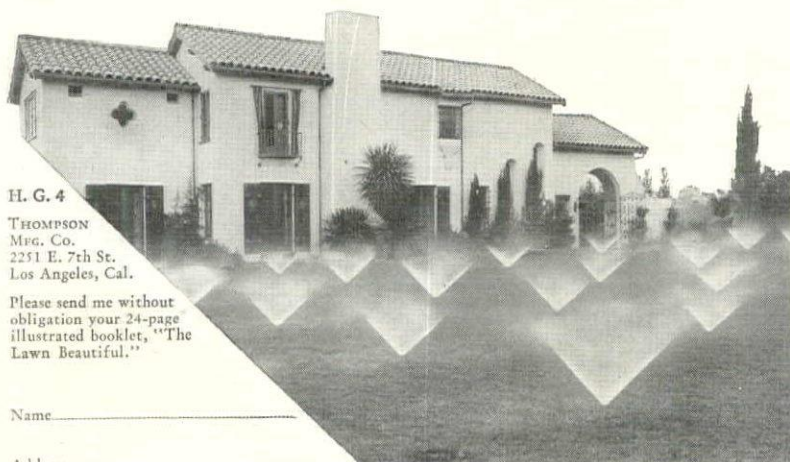
Thompson Concealed Lawn Sprinkling Systems are permanently installed to fit your own grounds. Out of sight, but ready at a turn of the hand, to sprinkle every square inch with the right amount of rain-like drops.

Scientific sprinkling — *Thompson Lawn Sprinkling Systems* — will insure lovelier lawns for you for as long as your house may stand.

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A charmingly illustrated brochure, called "The Lawn Beautiful," tells more about this modern method of obtaining lovelier lawns with less effort and expense. May we send you a copy with our compliments? Merely sign and mail the coupon



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Please send me without
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HOUSE & GARDEN'S BOOKSHELF

(Continued from page 222)

struction and Repaired Pieces, Foot and Leg Designs; it switches to the English and French periods; then takes up the different pieces separately. The tables follow: a Chronology of Furniture from the French Renaissance, 1515, with Country, Period, Date, Wood, Characteristics, and Design, to America in 1830. Another Chronology of Mirrors: Spanish, English, Chinese, American, French. Considerable material is gotten together on China and Glass with a Chronology of China filling 45 pages of which he says: "An effort has been made to cover every Staffordshire plate showing historical American views. Each one is described in detail and the price is stated. The same has been done with the historical flasks. A very complete chronology on mirrors is printed in which they have been carefully analyzed to the most minute detail, covering a very interesting collection. Also chronicled are the glass factories dating from 1609 to 1880 and their products."

G. G. G.

GLADIOLUS. By F. F. Rockwell. New York: The Macmillan Company.

THIS is a modest handbook for the owner of even the smallest of the many backyard gardens in which every summer grows the flower whose cult, judging by the roll of the American Gladiolus Society, has increased during the last six or seven years more than that of any other flower. Just because the Gladiolus is so easy to make a beginning with and so easy to manage, many matters tending toward the best success are not commonly studied out as they easily might be with the aid of such a volume as this. Though the spikes of bloom are prized most for cutting the Gladiolus can be enjoyed in the garden bed also, Mr. Rockwell shows it masses best if it be interplanted with annual Larkspur, Lupins, Phlox, extra early Cosmos, Scabiosa, marguerite Carnations, Browallia, or Calceolus. For exhibition, spikes will appear to better advantage if a band of brown paper is fastened around the lower end of the spike to hold back the opening of the lower buds till those above have begun to expand. Such valuable suggestions one is apt to come across in any of the various little volumes comprising Mr. Rockwell's series of Home Garden Books.

F. B. M.

BEYOND THE BUND. By Philip Kerby. New York: Payson & Clarke.

HOW the curve got on the baseball is but one of the interesting things Philip Kerby charmingly tells in his book *Beyond the Bund*. A story beyond the other side of one of the world's most famous streets—that street in Shanghai of Western building and business, brings one via the Kerby route bang into China of the ages. He tells of that strange land and people in such a way that we understand why one of the world's greatest journals sent him to far Cathay to represent it and send back the truth.

The book is so good that we cannot recommend its purchase to a busy man. Time simply disappears when Philip

Kerby begins telling you what he has seen and heard. His varied and rich experience in the War, and up and down "the windy ways of men" in many parts of the globe, coupled to his endowment in the realm of letters and his ability as a story teller have so prepared his judgment in picking the point and in sifting the golden grain of intense dramatic interest from the chaff of mediocrity, that one cannot think of him as producing a poor book.

It came to my home last evening, this book which one puts down with little Oliver's famous cry—"More!" This morning the first lady in my land said: "What has become of your watch?" A search revealed that it was hanging in a pocket of my vest in the clothes closet. The watch which had not gone unwound for twenty years had been totally forgotten and neglected—the record of twenty years was broken by P. K.'s book.

"What happened to you?" said the "No. 1" lady, "You never forgot to wind your watch before?" I replied: "I was across the street—in China."

Ask Philip Kerby what happened "across the street" and he will answer you most delightfully in his *Beyond the Bund*.

G. G. G.

THE WALNUT COLLECTOR. By MacIver Percival. New York: Dodd, Mead and Company.

DO not assume that this book will be interesting only to those who actually collect old English walnut furniture. Every book must have a title, the shorter and snappier the better, according to the present mode, and this one both attracts attention and sticks in the mind. Besides it belongs to the publisher's well-known Collector Series. The book is valuable for everyone interested in furniture. More than ever before does source material interest the general public, and the very pieces of furniture in shop windows today provoke a study of the origin of their design as well as the fitness of their woods and ornament.

Here the writer has thrown the searchlight of attention upon his special subject "the furniture made in England, between 1660 and 1730, of walnut and similar woods.

"This period is a most interesting one, as it includes the years during which English furniture makers, abandoning the traditions of their forebears, were learning all they could from their foreign compeers. They assimilated the methods of Continental craftsmen so well that toward the close of the period a new style of English domestic furniture had come into being."

There are 32 photographs and 47 line drawings, quite sufficient to visualize the points noted. There are 10 chapters on the different pieces—Chairs, Day-beds, etc., one on Brasses, another on Preservation and Repair; some advice in buying and furnishing, and a final and valuable chapter on "Furniture Designers, Cabinet and Clockmakers." We give thanks for the good index, so essential for study.

G. G. G.



An Evergreen Welcome to your Guests—

and an attractive bond between your house and grounds. Juniper, Boxwood and Taxus are better suited to doorway planting than many other evergreens; they are easily kept within bounds. In our nursery their foliage is very dark—as it should be—due to proper feeding and cultivation.

Please come to New Canaan and see our evergreens. Their full foliage and vigorous growth will delight you; and of course there's the additional advantage—you can personally select what you wish!

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Sure death to
leaf-eating
insects

Don't Make Garden for Bugs!

Only by guarding against beetles, potato bugs, leaf hoppers and other pests, can your flowers and vegetables develop properly.

Hammond's Slug-Shot

has been used for almost fifty years by amateur and professional gardeners. Awarded gold Medals for its efficiency at World's Fairs, and awarded glowing praise by gardeners everywhere.

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When we consider the name of "Dreer" worthy of being tied to any set of flowers you may take their merit for granted. Here are a dozen varieties of Gladioli bound to bring gladness to the gardener who grows them. Sturdy growers, exceptionally free flowering, doing well even under mediocre conditions—we unhesitatingly pronounce them the leaders in their colors:

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Special Collection Offers

1 each of above, 12 bulbs in all.....	\$1.25
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6 each of above, 72 bulbs in all.....	6.50
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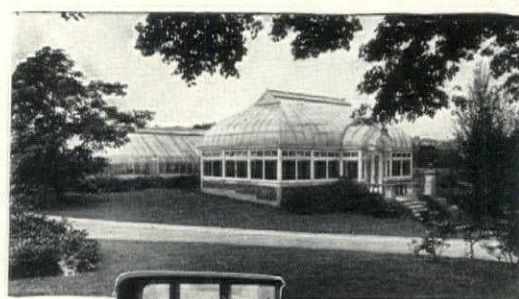
The Dreer Garden Book

continues to be a fitting representative of one of the world's greatest and most complete horticultural establishments. Whether you aspire to finer Roses, greater Dahlias or "Glads"—whatever your garden dreams, the Dreer Garden Book can help make them come true. Please write for this book today, mentioning this publication. We will also be pleased to send you one of our Special Rose Catalogs on request.

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So with greenhouses. The patented Lutton V-Bar greenhouse is built to last. Its V-shaped glazing bars cast less shadow than any other, letting in more sunlight and giving greater production. Its graceful curved eaves give it a

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Wm. H. LUTTON COMPANY, Inc.
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Today— You can have a weedless lawn —easily

YOU can have a lawn to rival the velvety, weedless green of a well-kept golf course—easily. Here's the simple way—

Fertilize with Arcadian Sulphate of Ammonia

Arcadian sets up a condition in the soil which encourages the growth of grass and discourages the growth of weeds. Use Arcadian and your turf will show a wonderful improvement—much healthier grass, much less weeds. Continue the Arcadian treatment and you will have a lawn free from weeds.

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Arcadian has been thoroughly tested and proved by experienced users. Read what they say: "Results excel any results we have had from all other fertilizers in the past. We are so fully satisfied with Sulphate of Ammonia that it is our intention to use nothing but this fertilizer in future wherever top growth or quick results are required."—Woodall Floral Gardens, Elmira, Ont.

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ARCADIAN Sulphate of Ammonia

Arcadian is easy to apply—just scatter it on the soil when the grass is dry and sprinkle thoroughly. (Full directions with each package.) It looks like fine, dry sand; makes no mess on the lawn and requires no raking up. No odor, no filler, no weed seed—just concentrated plant food (20 3/4% nitrogen guaranteed).

\$2.00 worth covers 2500 sq. ft.

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THE GARDENER'S SCRAP BOOK

THAT GROUNDMOLE PROBLEM

SCHMES for suppressing groundmoles in garden and lawn are many and sometimes ingenious, but in the majority of cases their success is questionable, to state the case mildly. The U. S. Department of Agriculture recommends trapping as the most successful plan, and many experienced individuals are inclined to concur in the opinion.

To serve its purpose satisfactorily, a mole trapping campaign must be thoroughly carried out. One or two traps used casually on a big lawn and looked at spasmodically are of little use. Half a dozen or more would be none too many, and they ought to be tended twice a day regularly until all the moles have been caught. Both the wire loop and spike types of trap are used, depending upon the character of the ground.

PLUGS OF GRASS

ESTABLISHING a satisfactory turf on raw ground that slopes sharply or is otherwise subject to erosion during rains is frequently a problem. If seed is sown there is likelihood of its being washed away before it has a chance to germinate and really take hold. The use of sod is one solution, of course, provided good sod can be obtained in sufficient quantity—a condition which cannot always be met.

Considerable success has attended the planting of "plugs" of Bent Grass in such difficult situations. These plugs are really stolons, or pieces of root, which are inserted at intervals in the soil. As this kind of grass spreads rapidly underground the original plugs soon increase in size and in a surprisingly short time the whole area is occupied by roots which not only check erosion but also support a very satisfactory turf.

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FUNGITROGEN acts like magic on mildewed roses and other flowers. Spray a thin, invisible film of Fungitrogen on diseased plants and almost overnight Mildew or Black Spot is under control. Easy to apply. By its use amateurs get professional results, larger blooms, sturdier plants. No discoloration.

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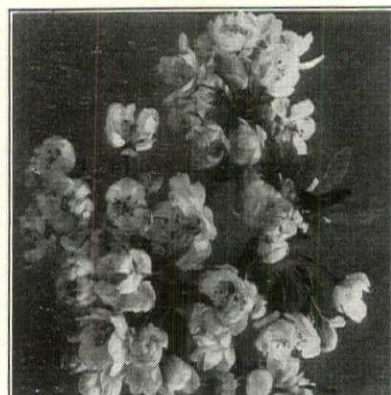
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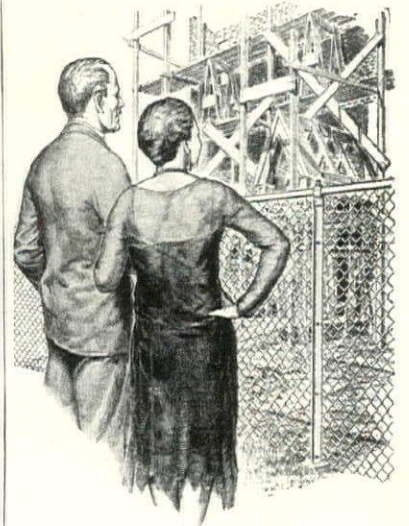
Flowering Trees

tinting the Springtime vistas in a manner to tantalize the greatest artist. HAWTHORNS, FLOWERING CRABS, DOGWOODS, LILACS, NANKING CHERRY, and JUDAS TREES. They are all offered in our catalog.

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IT would be extremely considerate of him to start with a Wickwire Spencer Chain Link Fence. Then your finished grounds and shrubbery would be protected from the litter and destruction that always accompanies a building operation.

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NON-POISONOUS INSECTICIDE

(Kills Even Cut-Worms)

THIS new non-poisonous insecticide will protect your plants and flowers against practically all common insects. Even cut-worms can be wiped out with Ever Green by following these simple directions:

Mix one 1½ oz. of Ever Green with 1 gallon of water and soak the ground thoroughly around the plants. The cut-worms come in contact with the Ever Green—come to the surface and die.

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Ever Green can be used effectively against most all other insects including:

Thrips	Aster Beetle
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Rose Slugs	Potato Bug
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Melon Beetle	Japanese Beetle

and many others.

Other Important Advantages

Non-Poisonous—safe to have around the home. No danger of poison from eating vegetables sprayed with Ever Green.

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Easy to Use—Just dilute with water and spray with any kind of sprayer. Complete directions with each bottle tell how to kill various insects.

A Pleasant Odor—No fear of being nauseated from poisonous fumes.

Buy Ever Green where you buy your seeds

Druggists, Hardware and Seed Stores, and many grocers sell Ever Green. If your dealer's supply hasn't arrived yet, send 35¢ for a trial bottle—use according to directions. Your money will be refunded if it doesn't please you.

McLaughlin Gormley King Co.

1753 S. E. 5th Street
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THE GARDENER'S SCRAP BOOK

POT-GROWN PLANTS

QUICK results are one of the things that most of us want when we start a new garden or make additions to an old one. Without paying too high a price for stock and planting labor we would like, if it were possible, to achieve an appearance of settled permanence within a few weeks.

As a worth-while aid in satisfying this difficult desideratum the pot-grown plant has decided advantages. Its use eliminates practically all of the check in growth which follows the ordinary digging up and transplanting, because the root system is not disturbed in the process of turning it out of the pot and resetting it. Such a plant is in condition to go right ahead making itself at home in its new situation.

Not all plants are to be had in pots, of course. Among the most easily obtainable are Roses, Strawberries, Tomatoes and Peppers, and certain of the ornamental shrubs, notably Cotoneasters, that do not transplant well unless grown in this way.

WATERING NEW STOCK

NEWLY planted tree and shrub stock, especially in spring, can be sure of success only when provided with conditions which will enable its root system to carry on with its duty of developing foliage and top growth, and at the same time put forth those additional new roots which will be needed to maintain the fresh twigs being formed above-ground. If any serious check comes to the sub-surface parts of the plant at this season there is no telling what the final outcome may be.

Among the conditions which are vital to success through furtherance of these two forms of root activity is a sufficiency of soil moisture. Spring-planted woody stock of all kinds must have plenty

IMPORTANT ANNOUNCEMENT

There is only one Rosedale Nurseries

in Tarrytown. The office is located at 11 Dixon St., and the founder and owner is S. G. Harris.

For thirty years these names have been synonymous for Square Dealing and High Quality. There has never been a change of ownership in spite of rumors to the contrary.

Now that it has been decided that the Saw Mill River Parkway will cut a wide swath ½ mile long through the Nurseries, two or more years hence, we are pleased to offer all stock at reduced prices and

Big Trees at Bargain Prices

Illustrated Catalog of Trees, Shrubs, Iris, Peonies, and Roses on request.

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for \$5

51 sturdy full rooted plants for \$5. 51 plants, 3 each, of 17 varieties. \$10 buys 101 including rare ones. \$50 pays for a Splendid Formal Garden.

Planting plans free with each. Furthermore, anything not satisfactory will positively be made so.

Send for catalog. Has many pages on Garden Fruits.

Lovett's Nursery

Little Silver, New Jersey

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A New Book

By

Ernest H. Wilson

Keeper of the Arnold Arboretum

More Aristocrats of the Garden

This volume adds hundreds of new Aristocrats available for American gardens that have been selected on the basis of tests covering a long period of time. The number of Aristocrats that you may plant in your garden, described in detail in this volume is tremendously expanded.

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Out of this experience, Mr. Wilson presents in "More Aristocrats of the Garden" an entirely different group of plants to those discussed in his volume on the same subject, "Aristocrats of the Garden." 300 pages, 43 illustrations, \$5.00.

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THE GARDENER'S SCRAP BOOK

of water for one to three months after it is set out. If there is a normal amount of rainfall the hose or bucket need be called on only occasionally, but should a pronounced dry spell set in the soil immediately around each plant must be artificially soaked at least once a week. A mere sprinkling will do more harm than good. The soil ought to be wet several inches below the deepest roots.

GOOD TOOLS WELL CARED FOR

IN a real garden the various tools used for cultivation and maintenance receive such hard use that only the best of materials and workmanship can stand up under it. The strain of the work itself is severe enough, even if it were not complicated by exposure to all kinds of weather conditions.

It is a point of ultimate economy, therefore, to invest only in first-class tools and other equipment. Good quality in the beginning, coupled with a reasonable amount of subsequent care in the way of cleaning and oiling metal parts and painting wooden ones, means many years of real service and satisfaction instead of the one or two seasons which often are enough to bring about the finish of inferior implements.

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TOWARD the end of this month the vegetable gardener who wants especially good Muskmelons, Squashes, Cucumbers and other hot weather vine crops will prepare the hills in which the seeds are to be sown and cover each of them with one of the port-

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Save yourself time, labor, and expense by cutting the grass with a Red E Lawn Mower, the simple, sturdy, efficient machine that goes over the ground rapidly and does a slick and sightly job.

Model A 20 inch cut
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Both models are easily
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One bulb of each variety for \$5

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100 LARGE BULBS in various shades of Red, Yellow, Pink, Salmon, Blue, Orange, Smoke, White, Cream; at least 25 varieties, all good ones, but not labeled as to name, for \$3.00

MINUET and RITA BECK-TALL together for \$5;

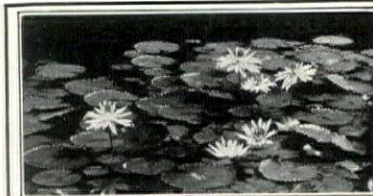
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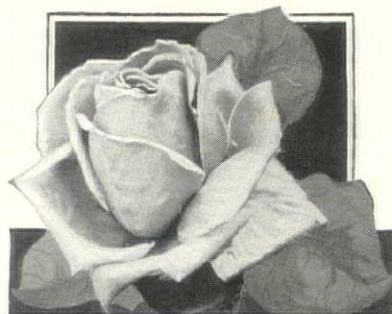
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Easy To Use. Instructions come with every package. The ounce bottle, for 35c, makes six gallons of effective spray. Sold also in larger sizes, by druggists, hardware, seed or department stores.

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30 CACTI \$4

Mixed varieties

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One Golden Tree Cacti, one Silver Tree Cacti, one large Fish Hook, one large Giant, one large Prickly Pear all \$1.50 each. One Night Blooming Cereus \$2.50

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THE GARDENER'S SCRAP BOOK

able forcing frames which are such a great aid in producing early crops. The seeds of vegetables like these need warm soil and air for proper germination and growth—conditions which, unless protection is given, sometimes do not obtain before mid-May or later.

By putting the glass-topped frames in place for a week or so the soil enclosed by them will be sufficiently warm for planting a fortnight earlier than would otherwise be the case. Thus, the seed can go in about May 1st and, if the frames are left on until settled warm weather, the ripening of the crop will be materially hastened.

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LOW, poorly drained spots in the garden are persistent trouble-makers unless, indeed, they are converted into special bog plantings. In fall, winter and early spring they are likely to be much too wet for the majority of plants, and during the rest of the year their soil is subject to disastrous caking.

There are just two possible remedies for such situations. The first is to fill in the low area with fresh soil, thereby bringing it up to the surrounding ground level—often a bothersome and fairly expensive procedure if the place is of considerable size. In this case it may be better to follow the second plan and put in a sub-surface drain which will carry off the water which accumulates.

Such a drain may consist of a buried tile line or of good-sized rocks filling the bottom of a deep trench. In either case the end of the drain must come under the lowest part of the area, and from there slope down gradually to the point to which the excess water is to be carried.

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This collection for 6.50

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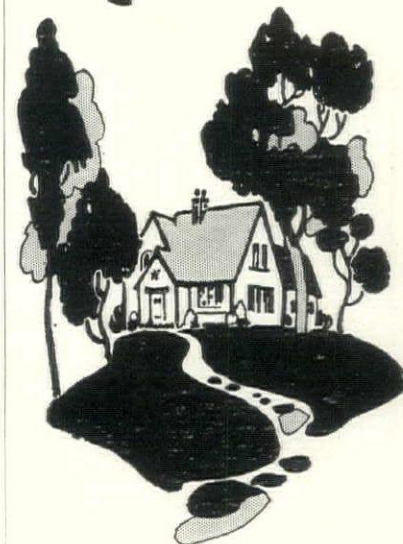
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Send full details about Ferry Hill Creeping Bent Grass for old lawns.

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Makes Lawns Like Velvet

By the nature of its growth, Creeping Bent prevents weeds from getting the strangle hold. With proper care no re-seeding is ever necessary. You'll have a deep, thick, uniform turf that's everlasting and

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We have heard this comment on a Bent Lawn: "It's so perfect it looks artificial." Do you want this said of your lawn? Then, read all about this unusual grass in our illustrated booklet "Bent Lawns," which will be mailed on request. It is a valuable treatise on how you can have beautiful lawns.

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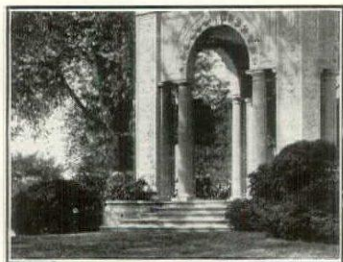
TELLS how to grow the finest gladioli successfully — Kunderd's own directions and methods. Also describes hundreds of Kunderd Gladioli—Ruffled, Lacinated, Plain Petaled, Primulinus Hybrids

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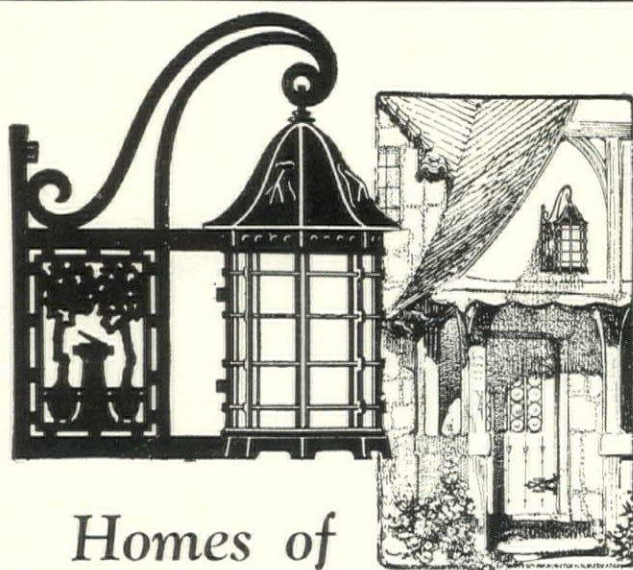
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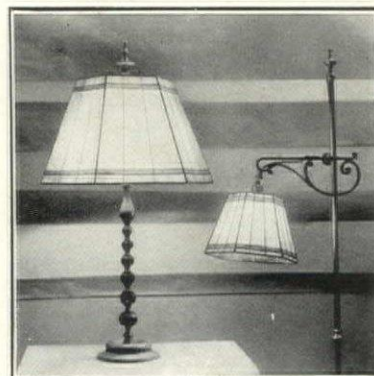
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You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of *House & Garden* almost every type of product on the market—provided it is a quality product.

We would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of *House & Garden* is presented. It will assist you in making the best selection.

In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things uninvestigated.

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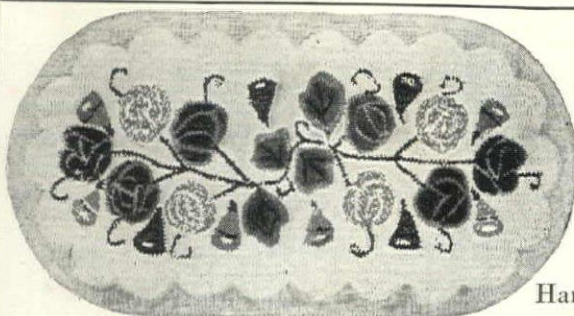
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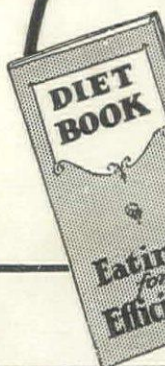


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